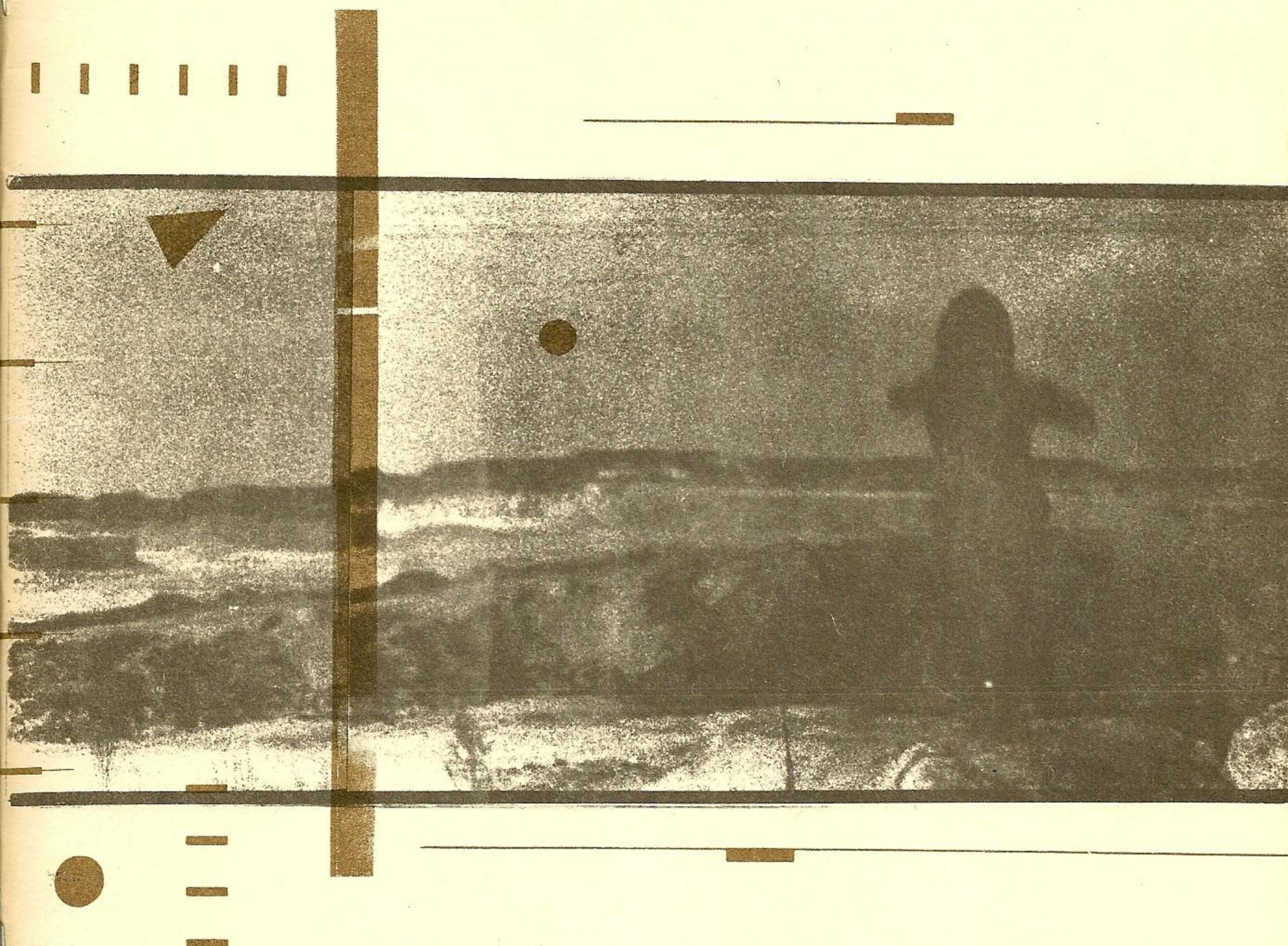


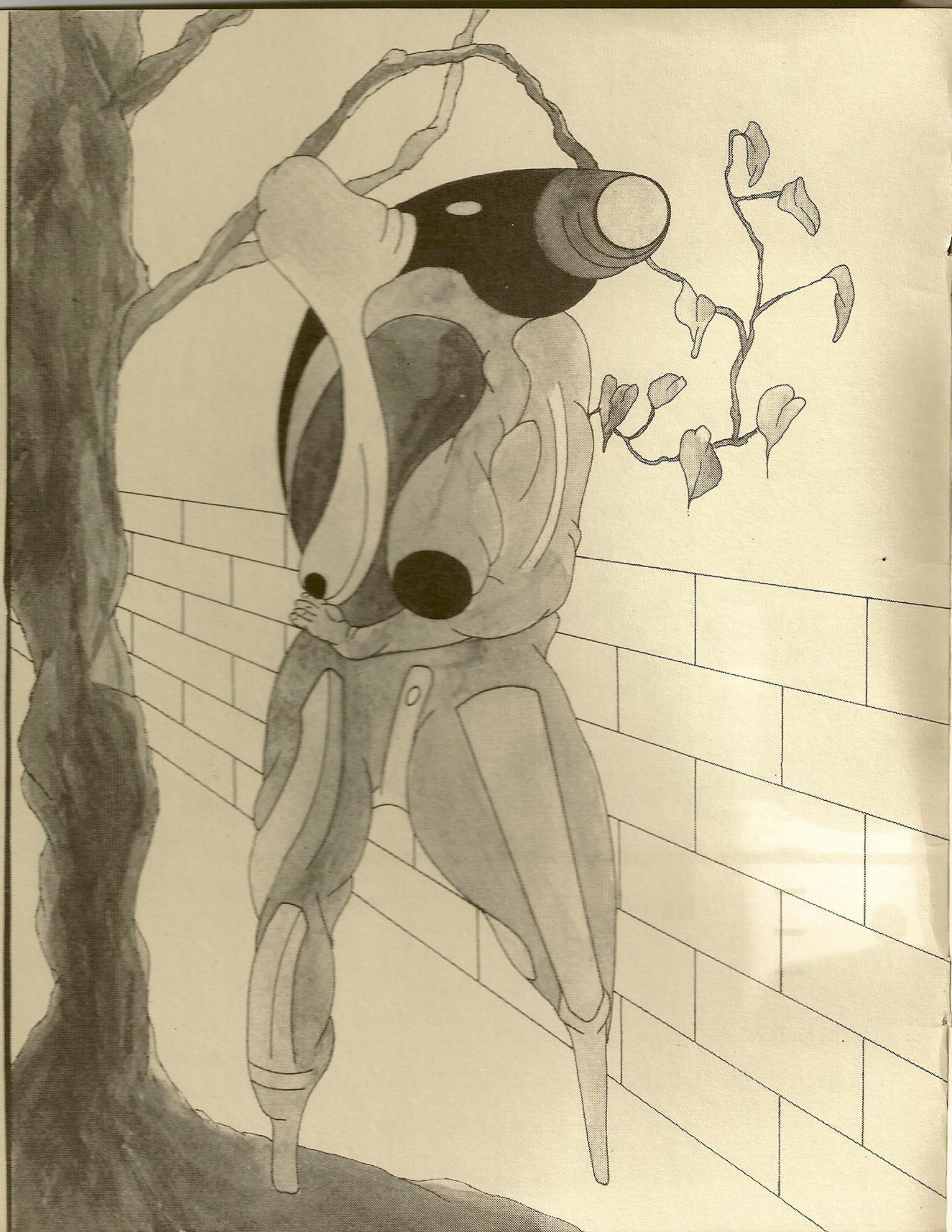
N

D



- JOHN DUNCAN
- CONTROLLED BLEEDING
- F / i
- HISTORY OF UNHEARD MUSIC
- STRIDE
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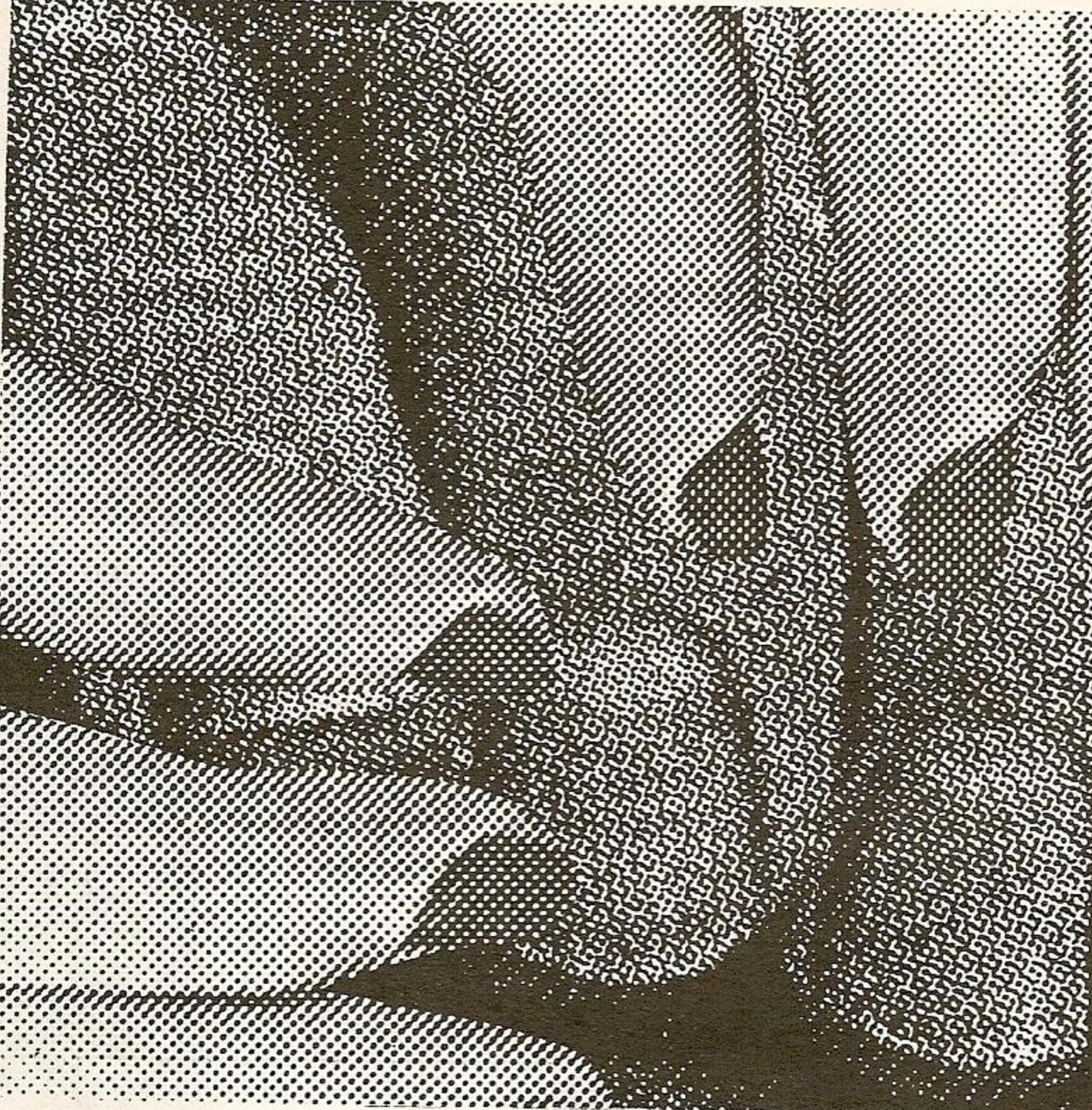
N D is Daniel Plunkett,
and Martin Scales. Also
with the help of Amy
Kuhn and Bill Yaeger.

Enclosed is N D 8. Thanks to all those that have contributed and that continue these dialogs. Information and comments are always welcomed. The golden strokes of memory are dreamy claws of death in disguise. With slips of thought our past haunting history is shoved into the eater of time and we continue.



米国南西部の州

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Spiegelism

date founded: antiquity

founder: Penis Fudsworth

manifesto: Spiegelists mirror their environment, reflecting the true nature of reality to all with whom they come in contact. They derive their inspiration from *THE UNWRITTEN BOOK*.

Spiegelists believe that to see great things one must make himself as small as possible.

Spiegelists believe that logic is no excuse for ignorance.

Spiegelists believe that man can die from an overdose of waste.

Spiegelists believe that the most profound statement has not yet been said: the picture of importance has long since been dead.

Spiegelists strive to originate the copy.

Spiegelists believe that the emotional mistake does not exist.

Spiegelists feel that freedom has lost itself in the rule.

Spiegelists believe that only God knows why.

Spiegelists believe that beyond ourselves we can only guess.

Spiegelists try and defeat themselves so their enemies will have no one to conquer.

Spiegelists learn so slow that they have stopped remembering.

Spiegelists believe that the fence is always brown on the other side of the grass.

Spiegelists believe that instead of looking backwards, one should turn around and walk the other way.

Spiegelists believe that seeing a cage dims ones freedom.

Spiegelists believe that the true value of a dollar is time.

Spiegelists feel that only God can give a degree in art.

Spiegelists believe that a world of toy stores, Not recognizing national boundaries Will set the children to play While the big kids bury themselves with broken yellow telephones

Lloyd Dunn

documenta 8
Kassel

12. Juni -
20. Sept.
1981



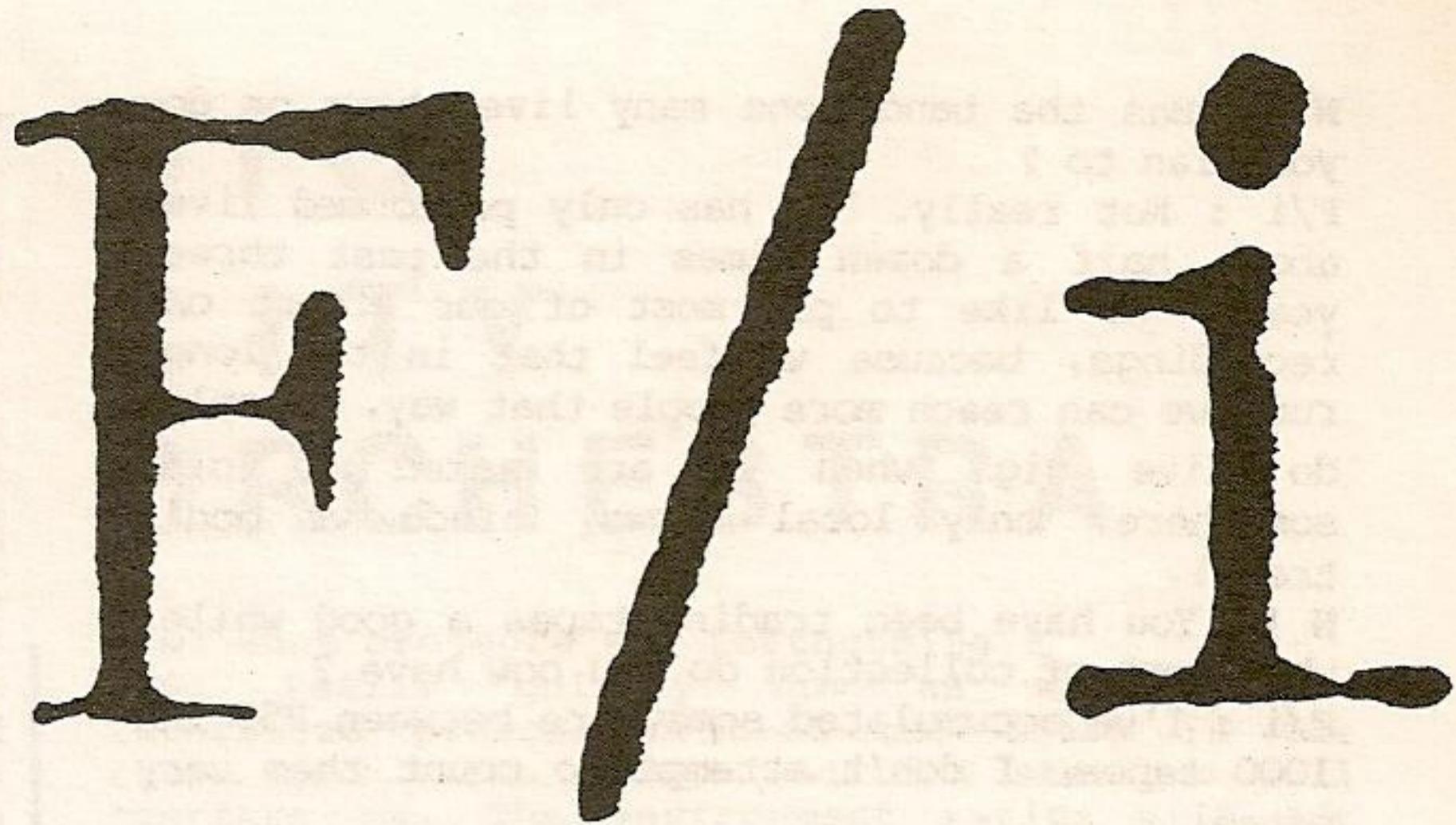
Richard Franecki has been involved with cassettes for a number of years with his cassette contact listing "uddersounds". He is also now very active with the group F/i. Follows is an interview conducted through the mail with Richard for F/i.

N D: How did F/i start out and when ?

F/i : F/i began in 1981. The various members were in other bands, or had other projects going, so at first, F/i was sort of a side project. I'd wanted a synthesizer for a long time, and finally went out and bought a moog prodigy that year. We had a drum machine, and started doing very minimal synth-pop jams, no vocals and very sparse guitar. I should add that at first, we were only a two piece group, myself and Greg Kurczewski. The lineup as it stands now evolved over a couple of years. The third person to join was Brian Wensing in 1983. He played synthesizer at first, later switching to guitar. Steve Zimmerman also joined in 1983. Then and now, he manipulates a variety of electronic devices, including assorted pieces of shortwave radio equipment. For most of 1983, going into 1984 and early 1985, we did improvised electronic music, more often than not, very loosely structured. We retired our drum machine, since the majority of our music was very open ended, atmospheric at times, other times very harsh, but at no time during that period was it rhythmic. We did, and do, what we feel like, there is no lofty concept or philosophy behind us. We've always done things that have interested us, since to us, that is the most sincere way of putting ourselves into our sounds. I'm trying to get across the fact that we're not just a bunch of self-indulgent artist types masterbating in the studio. We're now interested in getting back to a rock sound, fusing what we've done in the past to the 4/4 beat of rock and roll. We're just being true to our influences, since all of us are products of the 70's. To that end we added a live drummer, Jan Schober, in mid 1985. I've made a longer, more complicated short story, but it gives somewhat of a picture of what we do.

N D: How many of each tape do you usually release ?

F/i : There is really no set number. We continue to make copies until we either get tired of the tape, in which case we delete it, or demand seems to cease, in which case we also delete it. Some of our tapes have leveled off at about one hundred copies. Others, like our 1985 release 'Illuminati' have gone past 500 copies.



N D: What kinds of reactions have you had to the LP with Boy Dirt Car ?

F/i : Reaction has been very good. So far, we haven't been panned by anyone. The harsh atonal tone poems of Boy Dirt Car works well as a foil to some of the more structured things on our side of the record. Each of our groups has a large following on the independent tape scene, so certain people seem to enjoy one side or the other, depending on which group they're familiar with.

N D: How did the record come about ? Do you plan any others ?

F/i : The record came about as a matter of simple economics. Since records can be rather cost prohibitive, we decided to pool our resources and do a split LP. We were all friends, and our music had enough similarities to work well on a split LP. For the future, we're going to do our own record. It's a logical second step.

N D: What sort of luck have you had with getting your tapes distributed ?

F/i : Having been very active in the tape 'underground' for over four years, and being an avid tape trader has helped quite a lot. I've established quite a number of connections with many small labels and mail order houses, both in this country and in Europe. I've been able to get our tapes out to many different countries. So I have to say it has been very good.

N D: Have you had much luck with getting your material played on the radio ?

F/i : Here we will assume we're talking about college radio. We've had all the airplay we can expect. Due to reviews in a number of independent music publications, we get requests for tapes all the time from various college radio programmers. Here again, it's a matter of economics. We just don't have the time or the money to send out too many promotional copies. We have to be very selective. We've found this to be true with the LP as well.

N D: Has the band done many live shows or do you plan to ?

F/i : Not really. F/i has only performed live about half a dozen times in the past three years. We like to put most of our effort on recordings, because we feel that in the long run, we can reach more people that way. We only do live gigs when we are asked to play somewhere, only local shows, since we don't travel.

N D: You have been trading tapes a good while, what sort of collection do you now have ?

F/i : I've accumulated somewhere between 850 and 1000 tapes, I don't attempt to count them very often.

N D: Since the period when you first started doing cassettes, do you think the network has gotten stronger than say, a few years ago ?

F/i : I would say that the network has certainly gotten much more established. There are quite a number of people who have become well known solely through tape trading. At the same time, however, there is also a lot of junk out there, since everyone and anyone is starting to jump on the bandwagon. But I guess you can't fault someone for having the interest.

N D: What are your thoughts about compilation tapes ?

F/i : At this point in time, cassette compilations are worth participating in for the promotional value, not for the money involved, because there is none. There are many compilations being put out by so called 'home tapers'. Many of these 'labels' if you want to call them that, are very small. The people putting these tapes out more or less send them around in their own little networks. I look at it as a way to get our groups name out in front of people. If I get a free copy of the tape, it's payment enough for me. There are others who would disagree with me, but I look at it as being realistic.

N D: What type of projects do you have in mind for the future ?

F/i : As I said before, certainly another record, this time a full length F/i LP. We've already begun work on this. We're also going to be putting out a couple more cassettes in the coming months, so we have plenty to do at this point.

N D: Any advice you could give to other groups or labels ?

F/i : Just keep at it. Get your name out in front of people. I've found that in the independent tape scene, it is press that really gets the attention for an artist. To that end, send out as many review copies of your work as you can afford. Sometime you may feel you're single-handedly keeping the U S Postal Service afloat, but in the long run, it pays off. One of the most exciting things I've discovered about

mail networking, is that the more you get involved, the more things will present themselves.

N D: Any last comments ?

F/i : I'd just like to say that F/i's sound has been evolving over the past four years, and anything I've said about our direction is subject to change. I guess that is part of the adventure. I've been asked if it bothers me that some of our tapes sound vastly different from one another. It doesn't. Why should it ? As I said a few questions back, we do what we feel like doing, and ideas and various avenues make themselves known along the way. So it is not really a question of doing so called industrial music, or rock, or anything else. It's what will come out of all the creeping influences. Beyond that, it's hard to talk about. you can waste a lot of time trying to rationalize and wax philosophical about it.

F/i Selected Tape and Discography

By F/i :

- 'Pewaukee Surf' c-30
- 'F/i One and Two' c-60
- 'Straight Jacket and Air' c-60
- 'Paisley Avengers' c-60
- 'Lords' c-60
- 'Y' c-60
- 'Zombie' c-60
- 'OnOff' c-60
- 'Illuminati' c-60
- 'Invisible Men' c-60 (released only in Europe)
- 'Radio 2' c-60 (released by Cause and Effect)
- 'The Circle is the Square' c-60 (released by Ladd-Frith)

F/i have also appeared on dozens of cassette compilations, both in the USA and Europe.

DISCS:

Compilation LP 'Gift Of Noise' L'invitation au Suicide(FRANCE). Two tracks. This label failed to live up to terms of the contract and cheated all five bands involved.

Three LP compilation, 'God Bless America' Released by RRRecords. One track.

Split LP with Milwaukee group, Boy Dirt Car, one band per side. Released by RRRecords.

Solo Works by Richard Franecki:

- 'Two Drones' c-60 (Reissued Cause and Effect)
- 'Zones' (Reissued by Cause and Effect)
- 'Points' c-60 (Reissued by Cause and Effect)
- 'Test Pattern' c-60 (Reissued by Cause and Effect)
- 'Four Pieces, Not Titled' c-60
- 'Installations' c-60
- 'A Collection of....' c-60

N D: Give a history of how BCO started ?
BCO: Sorry, we furnished the answer to that in 1984's interview for Another Room.

N D: How have the members in the group changed ?
BCO: This would seem to be the place to explain our 'band concept. The name Big City Orchestra is more an umbrella term that we use for our different projects. Music is not thought in terms of a set, and there is no one focus. We dabble in soundtracks including some 30 student films. One member, Rand Wetherwax is doing sound design for the Twilight Zone TV series. Bruce and David have done several plays lately. Cliff has been joining me lately on my radio show which is half cassettes that are sent in and half collaging and such. We all interact in a lot of ways and each is a step to new lessons and possibilities. So to answer your question - we look at each project and decide who is best suited. Some great challenges in delegation and ego manipulation.

N D: Has the band played much live ?
BCO: We perform about six club performances a year, each with its own theme, cast, musical attitude, and instrumentation. We also as stated play live doing music for plays and gallery openings. We get asked to perform mood pieces for parties and haunted houses and the like. Oh yes, my favorite live performances this last year have been our 'environment series', where we have built the proper acoustic devices into such places as a railroad tunnel (with the Thessalonians), an abandoned house, and a raquetball court (with Crawling With Tarts).

N D: What sort of set up do you have ?
BCO: Personally I own six cassette decks, four video decks, an emulator 2 with hard drive, an opligon (anyone know where to get discs ?), and two tympini. The other members all have their favorite toys, plus we build most of what we use live.

N D: What are the reactions to your shows ?
BCO: we aim for extremes. Recently at our five hour "End of School Acid Party" several persons had seizures and one person lost control of their bowels. Now whether this was due to the video images we were presenting or because of hidden tones in the music is unknown. We aim for involvement. We are professional in our deviation. Crowds react in interesting ways, an entire dance floor was turned into a slumber party after 21 minutes with a 8.4 hz. tone. Stand up cheering during concrete destruction at Club Foot. And every once in a while we blow it and everyone walks out. Those are my favorites.

N D: You've been active with cassettes for a number of years, could you comment on how it has changed ?

BCO: In 1980 the only reason a band would record on cassette was as a demo, looking for a record deal. It's a bit different now, currently bands record on cassette, learn the market, and then release their own record, and then go out looking for a record deal. There is some amazing material available in a cassette only format. Some of them really are worth going to a store or mailing away for. The fact that you can trade with these artists and communicate with them personally in the real magic.

BIG CITY ORCHESTRA

N D: What projects are forthcoming ?
BCO: Really quickly now as we'd rather interested persons contact us; there is the radio show which though shifting stations will continue on. The environment series will get wilder and more intricate. The Masters of Ub public access TV shows are coming together. I've been working with Reyvision in San Francisco on a sixty minute video release. Plus Robo and I are getting into an old love affair we have with editing, and it is turning into a comic and text magazine. The first issue contains a lot of comix. Lots of women artists, and stuff from Stewart Vance, Minoy, G.X. Larsen, Al Margolis, who knows what all.

N D: Have you had much luck getting your cassettes played ?
BCO: Yes, lots, and I send out lots of tapes.

N D: What sort of luck have you had distributing your tapes ?
BCO: We stopped distributing about a year ago. There was one jumbo seller, 'Beatles Hell', all of those old tapes are out of print now. This last year and in the future we will release one tape a year ourselves, and that will be a collection of our current compilation releases. All other cassettes are all exclusive to the label that comes and contracts them. Right now that includes, ARPH, Audiofile, Sound Of Pig, Zeal Severe Systems and others

N D: Any last comments ?
BCO: I miss Ari a lot.

CONTACT: Big City Orchestra-Mystery of Ubuibi-Big City Magazine-das thing
1803 Mission Street Number 554, Santa Cruz,
CA 95060.



Sound of Pig Music

Al Margolis leads up Sound Of Pig Music, a real leader in the independent cassette market. He is also a member of 'Sombrero Galaxy', and 'If, Bwana' two of the too few musical highlights in New York. This interview took place in a laundromat in Manhattan in March of 1986. Interview by Das of Big City Orchestra.

DAS: So now you're living in Brooklyn?

AL : Yeah I moved here from Flushing. I've made the round trip - I was born in Brooklyn, lived in Berkeley and San Francisco for a few years. I took the train out there in 1975. Actually I must confess I joined the Moonies for a couple of years. I was there for two days, hanging out at the Berkeley campus and a couple of them invited me to dinner. That whole thing got real weird. I wasn't into talking to people to tell them to join. In a way it was brainwashing, there were people that you could see within a weekend, who were saying, "yes yes, this is the truth, this is the answer". I was kinda young. It had its good parts and its bad parts.

DAS: So what are you playing now?

AL : Guitar, synth, bass, a bit of everything now. As long as I can stick it in my mouth or hold it in my hand and fake it. I got a tape deck, what else do I need?

DAS: Where do you play with Sombrero?

AL : We haven't played anywhere yet, we've been attempting to get a live thing together. It is not going well. We actually had a six piece band, but the bass player is getting married, the singer works a couple nights a week. It's hard to get it together. Sombrero is a commercial attempt at a band.

DAS: The tapes while not sounding commercial do sound like saleable product.

AL : Well the tapes are a little more experimental, the band is a lot more straight forward. It is hard trying to get a group of people to practice more than once a week. To me playing live is fun. But I don't really care that much. But I'd love to make some money. I'd like to quit my job. Or invest some money into this cassette thing.

DAS: On to the cassette releases. Your first couple of releases were compilations and they came with booklets and all.

AL : Yeah, well that takes a lot of work and I'm not really the artistic type. Now I'd rather spend the money on the tapes themselves. I didn't have money to get the booklets printed. Some people liked the books, others thought they sucked. And someone's address would change two weeks after I released the tape. Now I just put in a sheet of paper. I don't have to bust my ass and it stays current easier.

DAS: Who does all your dubbing?

AL : I do. I wish I could stay home all the time, it's hard to keep caught up. I used to keep a deck at work. I was there 40 hours a week, I might as well get some tapes done.

DAS: Do you sell your tapes in any stores in New York?

AL : I haven't. I'm working right now on six or seven tapes, always working on tapes. I can't catch up enough to go out to stores. I'm not a real salesman.

DAS: So it's a lot easier to just be a distributor.

AL : Cause and Effect carried a few of ours at first, but they do not do that anymore. They are carrying the third if Bwana tape. They have this exclusive line, so I sent them a tape to carry. I really work on getting the orders I get back out as soon as possible.

DAS: Well, it's a really good to hear that you are actually doing better than break even.

AL : I was really shocked, when in two or three weeks I found I had a hundred dollars or something. A bunch of orders. It's great not having the money come out of my paycheck. Then I can spend that extra money sending tapes overseas or xeroxing.

DAS: You've been running ads.

AL : Right, in Sound Choice. It doesn't look bad, I want to see if I can actually sell anything with it. I like Sound Choice because they treat cassettes the same as albums. They list cassettes and records on the same page and it forces you to read them in the same context. A lot of bad reviewers lately, if they don't like my cassette, I don't care. Just review it honestly, constructive criticism ok. Chris Willing is a great writer and she is around 15. She does reviews right, even when she knocks a tape she says why.

DAS: You have one of the most reviewed labels around.

AL : I've been plugging away at it. One bad thing about magazines, they are so far behind. Reviewing tapes that are a year old.

DAS: How can we set up a stronger independent and cassette network?

AL : A cassette only magazine would be good. Like you said before, we can discuss which cassette decks are a good deal, what people are doing, what advertising works. I've had reviews in Unsound and I like the magazine...it's not as scattered as a lot of the others, but very few responses to reviews and ads.

DAS: How about radio?

AL : I don't send tapes to all the stations, but if I get solicited, I'll send them a couple of releases. I've taken to writing people that I'm glad to send them everything they want, but tell me if you're going to play them.

DAS: I see a lot of listings in magazines for radio stations that supposedly play a high percentage of indies, but you know it isn't true.

AL : It's hard, certain stations I've sent a batch of tapes and then I never hear from them again. It's people just like anything else.

DAS: How about the independent music scene in general?

AL : Well, New York is real weird, maybe it's the atmosphere. I know more musicians outside of New York, like Seattle, Tucson, Santa Cruz. Here I know Carl (Howard of Audiofile/Audioletter), Paul Lemos, Sue Ann (Harkey). But I don't hang out and get to know all these musicians. Carl knows a lot of the downtown musicians. I don't get down there much.

CONTROLLED BLEEDING

Follows is an interview done through the mail with Paul Lemos of Controlled Bleeding by Julie Finn for N D. Julie Finn lives in Fort Worth Texas.

N D : What has caused the drastic change in your music over the past few months ?

PL : Our music has been changing continuously over the last 8-10 years. The harsher electronic sound of Body Samples was done during periods of emotional upheaval. The music created during the past year or so (C.O.R.E., Headchalk) is more subdued and was born out of a more stable environment. I believe we reached a dead-end with the type of thing we were doing--so why continue on the same worn musical path?

With the acquisition of better recording equipment and greater understanding of the studio, there were more possibilities. Even though we are still restricted by the lack of musical equipment at our disposal, we're coming closer to getting the sounds and arrangements that we envision.

N D : Many of the titles in your songs refer to breathing and lungs. What does this signify ?

PL : There's no conscious meaning I can articulate, but images of lungs, breath, body functioning, the cycle of birth, death, creation and decay often come to mind on playback while considering titles.

Track titles aren't conceived before a piece of music is actualized. The intake of breath and lung function is taken for granted, but determine life and death. These functions determine the tones of certain musical pieces in some unexplainable, obtuse way.

N D : If you were given unlimited funds and time for Controlled Bleeding, what would you change ?

PL : The music would become more involved and intricate, due to better equipment. The drive behind it might be lacking - unlimited funds could make me fat and lazy. The basic ideas that motivate us to create music would remain the same. I would involve more people in performing the parts, so I could engineer the recording. I'd work with the musical passages that I imagine but cannot play.

There would be greater possibilities for sound experimentation in an unrestricted environment. Ninety percent of our present music is done directly into the mixing board with little miking of instruments or amps. We work in my home studio which is a tremendous limitation. Funds for studio space would be nice indeed.



N D : What popular music do you like ?

PL : Some popular music I like very much - groups like the Cure, Smiths, Woodentops, M. Jackson, and some of Madonna's work. Different music appeals to different aspects of personality and levels of gratification.

Most pop music is geared towards making money and providing pleasure, not providing the listener with any powerful emotional experience. When taken on that superficial level, I enjoy a lot of popular music. I also think it's quite a difficult task to write an effective pop song. The music that affects me most is not "pop" music, but it can be a nice escape.

N D : What are your thoughts on the "Religious Right"? Do you feel your creative musical rights will be threatened in the next few years ?

PL : I don't fear that my music will be threatened in the next few years at all. But I do think this new conservatism that is sweeping through the country will restrict certain freedoms, as it already has. For fuck's sake, if I want to buy Penthouse or Playboy from 7-11, I think I should have that right.

I don't like the religious Right. Their influence and increasing power is somewhat frightening because I can foresee conditions of censorship, discrimination, and persecution. I'm sure there will be further pressure and perhaps restrictions placed on artists' public output, (Example: Dead Kennedy's episode) but I'll do what is creatively satisfying and worry about the response when and if the time comes.

N D : Would you comment on some of your musical friends. Who are your favorite artists and why ? What do you listen to in your spare time ?

PL : I enjoy a lot of recent and not-so-recent music. Graeme Revell is doing some fantastic work with the Fairlight. His solo work, and that with SPK is very exciting at the moment. I am impressed with Steve Stapleton's ideas - he has a very creative, bent musical mind. I enjoy Michael Gira's work, particularly in performance. There is no group I've ever seen with such sheer intensity as Swans. I also like Laibach very much - their work draws on many influences, but is so strong in its political conviction that one is forced to listen, forced to take notice.

I'd say those are some of the recent artists I enjoy most. But in time off, I like to listen to George Crumb, Henry Cow, Daniel Lentz, the Stooges, Harold Budd, etc.... Each of them gives me a different experience. Crumb, Lentz, and Budd draw such beautiful musical pictures, colors that one can only imagine; I like the surreal quality of their vision.

I get a lot of enjoyment from Sex Pistols, the Stooges, Minor Threat, the Stalin, etc. The pure physicality of that music is exciting, motivated by very real discontent.

N D : When did you learn to play music ? What instruments do you play and have you had any formal musical training? How do you respond to criticism that your music is noise?

PL : When I was fourteen my grandfather gave me a guitar. He was a taxi driver and received a 30's Gibson acoustic guitar as payment for a fare - the guy didn't have \$10.

It was a beautiful instrument, but I fucked it up quickly, playing it with shells, nails, files, etc. I had no idea of how to play with my fingers. In time, I got used to the fretboard, playing with only a pick. Never played to records, never looked at a guitar book or took technical lessons for 14 years, but I did devise a personal style that was appropriate for my own compositions. I've had no technical training, but have worked with bass, keyboards, and drums to get the sounds and patterns I need.

People can call the past couple of LPs "Noise" if they like - much of it was improvised noise. If they contend that our present music is noise as well, I couldn't respect their opinions. Critics like to throw around terms like "generic, industrial music". I suppose this has come to mean directionless noise for noise's sake? I never saw the music as generic. It was always directed and rooted in certain passions.

N D : If you could invite seven people from any point in time to a meeting of the minds, who would they be? What would you ask them?

PL : This is an incredibly hard question to answer. Off the top, I'd probably invite Christ, Wilhelm Reich, De Sade, Freud, Gandhi, Hitler. There are probably hundreds of questions I could and would ask each of them, but I'd really find it more interesting to watch and listen to their interactions.

N D : What kind of movies do you like? Which genre would most interest you if you wrote soundtracks?

PL : I like good drama, but I also enjoy some trashy comedy, horror, porn - everything from "Romeo & Juliet" to "Salo". The different genres satisfy different moods, different thought and emotional levels, but the films that move me the most are great dramatic works.

I've never really considered soundtrack work, but it would be a challenge to do the musical score for comedy, cartoons, or campy 50's/early 60's French films. I would like to do the musical score for a film in which long, still frames of land or seascapes are shown - void of action, plot or characters. It might be interesting to couple such images with very dense sound. I don't know... just a spontaneous thought.

N D : Is music a reflection of the culture or of the individual?

PL : Both. I've always felt that art (particularly artistic movements in the underground) acts as a social barometer. During war, economic depression, or political upheaval, the music of the period reflects the particular situation. This can be seen from the work of the Dadaist to the 60's songs of revolution, the 70's "punk explosion", and the 80's preoccupation with horror, noise, and sensationalism.

It seems to me that this "industrial" aesthetic that has come into being, is a reflection of certain conditions and traumas inherent in our generation. Certainly music does reflect the conditions of the particular culture. Whether the artist/musician is consciously aware of this during the creative process is another question. Being the product of a particular environment and upbringing, I think it is unavoidable. That environment, that upbringing, is somehow playing a role in the product that is created.

On a personal level, I don't consciously do music that reflects the culture. But I'm sure that somehow our music does this anyway. Many of the feelings (of confusion, frustration, competition, stress, violence) that go into the music exist because of certain cultural or social pressures.

N D : What are your fears, if any, for the future? Do you anticipate leaving New York and would that significantly alter your musical endeavors?

PL : If I allow my insecurities to run wild, I suppose I have many fears concerning the future. Fears of losing all sense of stability and ending up dead broke, having no marketability in the job market, etc. These are some personal fears. I don't know if they are rational, but every now and then they cross my mind, since I truly despise working a regular job and competing in the marketplace on this level.

On a global level, I fear the possibilities of nuclear war and accidental disaster. I don't anticipate leaving New York, since I enjoy the city a great deal. It is a stressful environment - very hurried, pressured living. Ultimately, I would like to spend some time in Japan and visit Belgium and Sweden. Probably a move out of NY would alter the music significantly. Exactly how it would be affected, I cannot say, but the interactions with people outside of New York would have a powerful effect I'm sure.

N D : What artists have influenced you the most, visually? Who are your favorites? Are there any artists in particular who are representing visually what you are representing aurally?

PL : Honestly, I haven't been deeply influenced by visual artists on any conscious level. I very much enjoy the works of the Dadaists and Surrealists like Duchamp, Ernst, Man Ray, etc. But I enjoy work from all periods - ancient and modern. As far as modern artists, I like Sato's illusionary works, Elizabeth Livingston's sexual collages, and Arthur Potter's abstracts and drawings. Performance artists like Brus, Nitsch, Schwarzkogler and other aktionists are fascinating as well. My influences are mainly musical though. I don't think enjoyment of the above work has deeply affected my own output. I do go through the NY galleries frequently and find I'm affected more by the spaces themselves than the works being (projected) exhibited.

N D : If you were told you had two years to live, what would you change about the way you live your life?

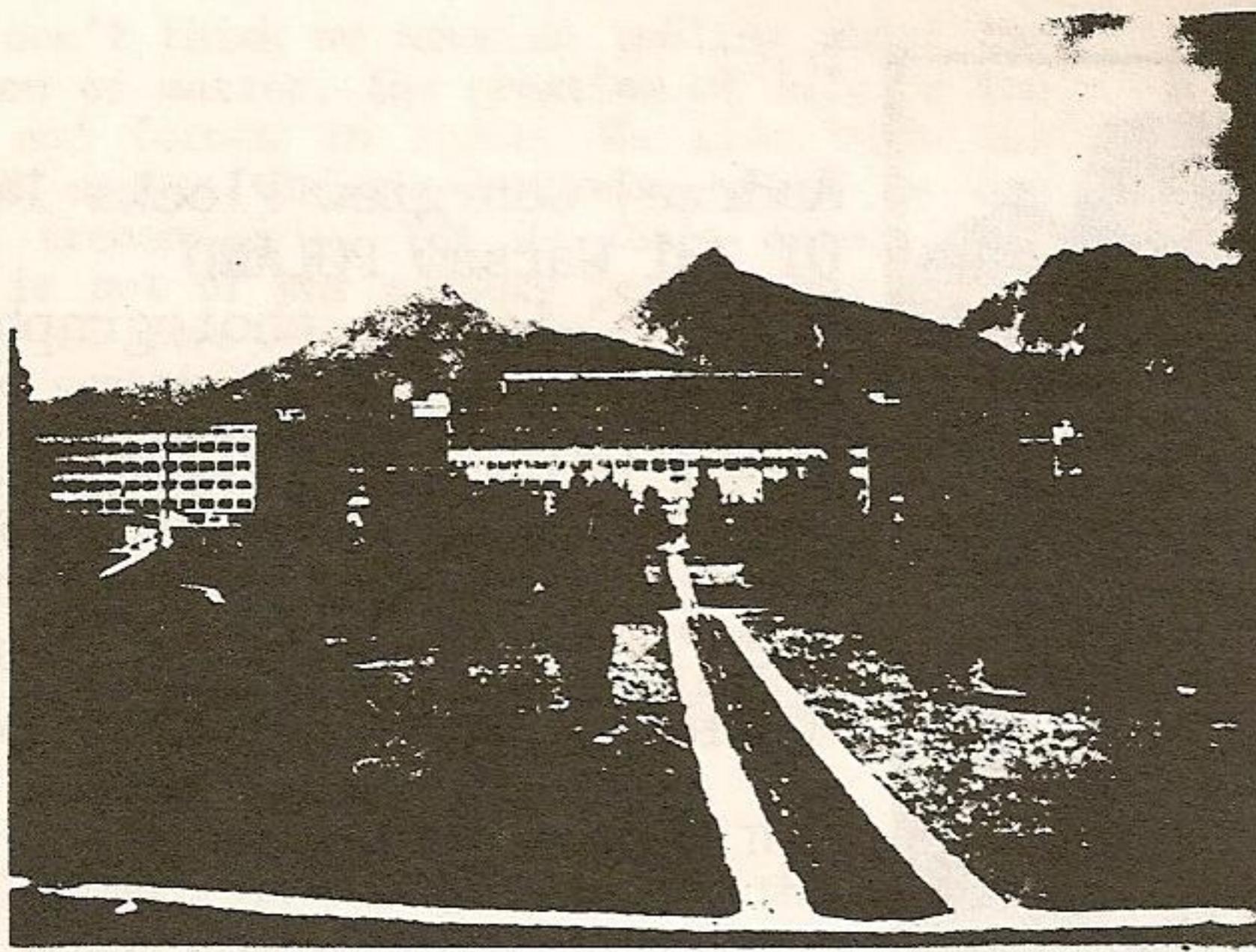
PL : I'd kill myself as soon as I could gather the courage, since the knowledge of certain death within two years would not allow me to enjoy even a minute of that time.

If I were to change the way I live presently, I would become a lot more outgoing and broaden my interests. I'd travel more. I'd try things I've never experienced, read and write more; take up painting and drawing. Presently my existence is focused on music, and everything else is secondary; in ways this is a very stagnant way to live.

N D : What, to you, is the meaning of life? What are your personal philosophies?

PL : I don't know what the meaning of life is on any universal level. Basically to me, life has no meaning. The cycle of birth and death will continue in some form or another until the sun burns out and the earth falls out of orbit, a frozen tomb. We are born and we go through the processes of life, as all organisms do, with the main purpose being to reproduce, to create another being. But meaning is a man-made concept. For me, there is no over-riding meaning to life on this planet.

Certainly, on a personal level, I must assign some meaning, some importance to my daily existence. The only things that are meaningful are the people I care for, the maintenance of a responsible life and the happiness and pleasure I can derive from it. I don't think that there is any universal morality, any real right or wrong, any heaven or hell, any God or devil. We must co-exist and we have devised complex social and psychological check systems for our self-preservation. We are animals, not so different from those that we eat and exploit. Our basic operations are the same, but since we have nothing but earthly creatures with which to compare ourselves, our ideas, our technology, our laws and principles, we cannot see our own naivete.



MAKE WAY FOR BARBARISM

Photo of Vysne Hagy-Masarykovo Sanatorium

The tendency to view Art Brut as a defined concept is negating the original idea of a totally individual body of work.

Jean Dubuffet's documentation and life-time collection of artifacts produced by the inmates of mental asylums has made him a leading authority in deciphering and understanding Art Brut. His concept of Art Brut includes both the art of the clinically insane and art of an authentically untutored, original and extra cultural nature. Many of the artists represented in Dubuffet's collection live removed from the outside world either as hermit-like recluses or incarcerated behind concrete walls so the idea of personal achievement as opposed to creating for an audience is their main motivation.

Dubuffet has stated "the aim of our enterprise is to seek out works that, as far as possible, escape cultural conditioning and proceed from truly original mental attitudes", and it is sometimes this need to evade the pressure of cultural conformity that is the cause of mental illness.

Dubuffet saw Art Brut as falling into 3 categories; infantile, ornamental and symbolic but always a physical object. Ignoring the actions of individuals displaying mental disorders is ignoring a spontaneous manifestation of a performance art.

Observing mentally ill individuals on the street stumbling, dribbling, gurgling, spluttering syllabols in the air is not unlike the performance work of Arnulf Rainer. Rainer's performances and the "fits" of the mentally ill are similar in the formalisation and at the same time deformation of natural movement and speech.

Rainer has said that schizophrenia is not an illness but a peculiarly individual form of discourse with the self. It has been recognised that schizophrenics are the most productive and creative group amongst the various mental disorders in terms of written and graphic material and are physically the most active and obsessive as in the many recorded cases of schizophrenic murderers.

Bibliography:

Title - "Make Way for Barbarism" from Art Brut catalogue - 1967.
:"Outsider Art" by Roger Cardinal
:Perspective Catalogue New York 1980

N D: Could you give background information on H.U.M. ?

HUM: In the summer of '81 and the spring of '82 Brooks Williams and I had been performing audio/visual works in NYC. We had arranged some performances in Italy and on the eve of our leaving the States, Beo Morales joined us and practically then and there we formed HISTORY OF UNHEARD MUSIC. As for the name ? Well initially we used it as the title for a performance and it seemed to fully describe our intentions so we used it as our name.

Brooks and I have shared a loft in downtown Manhattan since 1980 and Beo was a friend and collaborator of Brooks'. The two of them were in THE CASUAL T-EASE, a popular band here in NYC in late '80 and early '81, so they were always working on projects of a musical nature. I had recreationally improvised musically with the both of them individually and together for years, so H.U.M. became an arena wherein we simply did more of the same, but on a more dedicated level. We share interest in alternative musics, audio production, films, video, and theatrical performances. We still do and we still pursue those interests individually as well as en masse under the heading of H.U.M.

N D: Could you outline some H.U.M. activities ?

HUM: Well, I'm not sure what 'activities' could mean in this context. We've tried Cake Walks but the damn cakes keep tripping. I mean, at times we hold managable jam sessions with some of the many musicians we know. By 'managable' I mean we don't have 10 to 20 individuals going at it like mad dogs all at once. We usually record all the sessions, but there are to date SO many that quite honestly we've never played back 85% of the tapes.

Not yet that is !

Other than that, we've arranged Cabaret-type performances wherein we feature other acts inter-mingled between our pieces, peppered throughout our set. And there are some undefined activities slated for the future of course. A nationwide phone-in raffle is still not out of the question.

N D: It seems you have performed mostly in galleries or independent art spaces; Are you wary of being pegged as an 'Art Context Performance Trio' ?

HUM: No, not at all. At first it was necessary in order to distance ourselves from the possibility of being misunderstood in the sense of the FUNCTION of the music/theatrics. In a club we could be seen as an eccentric pop group, whereas in a gallery the boundaries of definition are broader. Now, that particular situation of defining or analyzing within an 'art gallery's domain' is not something we need or totally believe in, we simply milk the situation. For example, in an entertainment venue we are simply more or less entertaining, but in an art situation we are at least allowed to excercise different function of music/theatrics. Now of course we've also played

HISTORY OF UNHEARD MUSIC

Follows are questions sent through the mail to H.U.M.
Answered by Charlie Mendoza.
Questions by Daniel Plunkett.



Left to Right- Beo Morales, Charlie Mendoza, Brooks Williams.

many clubs in Europe and in this country as well; we don't do anything radically different in these spaces. We merely take advantage of the facilities where ever they may be. And besides, at present there is no longer any danger of being perceived as a pop group - eccentric or not.

N D: What sort of reaction have you had from your performances ?

HUM: Well, they have ranged from disbelief to hatred to enjoyment to awe. In Europe we found that if the audience doesn't care for it they let it be known. We don't mind. At least we have had SOME affect.

N D: What kind of set-up and visual goings-on occur during a performance ?

HUM: Well, we each have a station. Now a station varies from gig to gig, but usually or rather at present here is the set up: Brooks has an Akai 900 Sampler, DX7, SPX90, audio mixer, tape players, and a bank of acoustic instruments. Beo uses a barrage of Electro-Harmonix Digital effects modules, CZ101, SPX90, tape players, audio mixer, electric guitars, and a bank of acoustic instruments. I use a CZ101, Akai 612 Sampler, SPX90, tape players, electric guitar, and a bank of acoustic instruments.

We each also have a library of props - masks, costumes, objects, devices, you name it. We use video at times, slide projection and films when rear projection is available, and I've been known to execute large scale paintings live.

N D: On DROP IT there are guest collaborators/artists, how difficult was it to pull it off ?

HUM: There were problems. We merely had the guests lay down an improvised track(s) which we added to; OR we had them add to a composition we had already fleshed-out. In each instance it was speedy, painless, and luckily enhancing to the total piece in question. For example, let's say individual 'X' plays instrument 'Y' and we happen to feel/think that a passage with instrument 'Y' would be effective in a given piece, well if sampling instrument 'Y' isn't achieving the effect we want, then we enlist the help of individual 'X'. Or we feel/think that individual 'P' has an interesting voice so we get them to improvise to a sparse track(s) and then build from there. I don't intend to make it seem we USE human musicians as we would use a piece of equipment, but if it does it doesn't matter. There's no harm done. At some level, somewhere it's all organic.

N D: What upcoming projects do you have planned ?

HUM: To begin with, DROP IT will be released as an LP around late February 1987. We are currently working on new recorded material which we are simultaneously fitting for live performances. Speaking of performances, we are also planning to gig about here in NYC this winter (1986/1987) and are in the early stages of negotiating yet another tour of Europe tentatively slated for late spring/early summer 1987.

N D: What kinds of problems have you encountered getting your music heard and distributed ?

HUM: No problems really just a need for a lot of attention and work and follow-up and the list goes on. Actually we've been very successful at securing distribution here and abroad. Of course more wouldn't hurt, but we're working on it. We've been picked up by RRRecords out of Mass., Marginal Distribution from Canada, and Rockgarage Records in Italy who put out our first LP -THE HISTORY OF UNHEARD MUSIC - CHAPTER ONE. Other than that, we're selling at Tower Records in the Village here in NYC as well as other new music outlets in Soho. We rely on collectives/groups/firms like yourself to spread the word and indirectly OR directly take part in marketing/distribution. As I said, our luck's holding out and things look good, very promising on the horizon.

N D: Have you had much luck with radio ?

HUM: Oh yes ! In Amsterdam on one of their many pirate radio stations. Pirate because there are only 2 'legit' national stations, so everything else is 'pirate'. Of course, as far as we know in Europe they play our material when we're there performing. They don't send play lists so we're not sure if they're constantly exposing it. But here in NYC WKCR and WNYU give us substantial airplay pretty regularly. A lot of individuals have remarked that they're always hearing a cut or two. I for one don't listen to radio so I can't really say how much exposure we're receiving.

N D: What types of music does the group enjoy ?

HUM: Types that exist and types that don't...yet! Oh, all kinds. I don't think any of us dwell on any one manner of music. Again, we're sensitive to the various functions of music and so sometimes music 'N' is played for whatever reason/need at that time.

N D: Do you feel that with the work you are doing now, that you become more aware of just 'sounds' ?

HUM: Well aurally speaking, there ARE only sounds. 'Music' is a convention composed of more or less organized sounds and depending on the system of organizing employed and the intended or FOUND function of the result then said result is more or less music, more or less sounds. Patterns and organization are part of reality at all points, so when people work with sounds they work with sounds. I think 'music' is a trigger. The sounds trigger something that the listener then defines for themselves as music or noise or whatever. I for one don't care what anyone else wants to hear. I just try to construct what I think I want to hear. Sometimes, many times, it isn't. So I'm still working. Again, different tools allow for different functions of sounds. For example, a sampler can aid in creating illusions that's all. Now, these illusions can be MORE appropriate than the original in a given context, but those are the things one learns as one works. Or a sampler can open a whole new manner of smashing and pasting and editing and

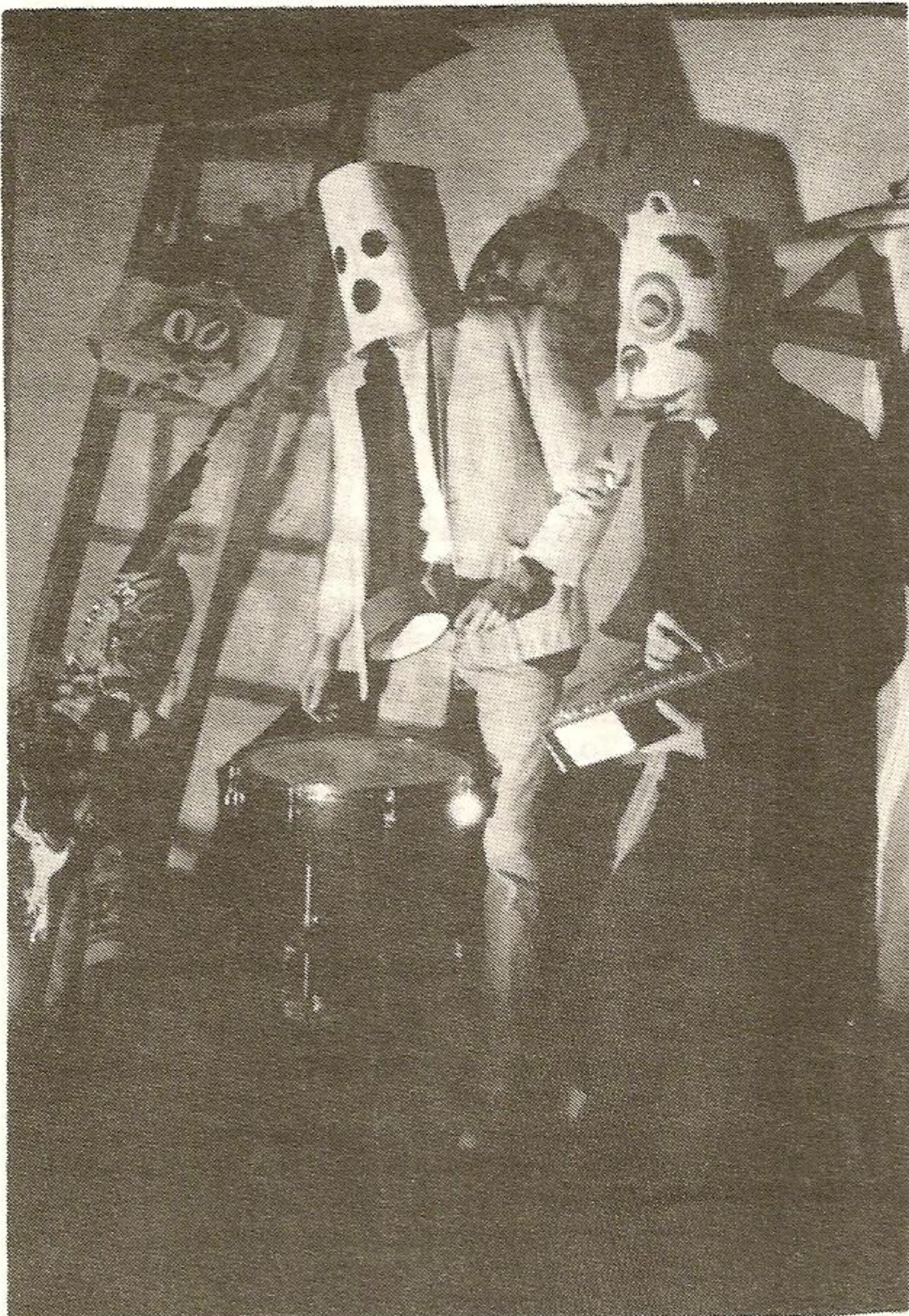
superimposing, and stretching, and squishing sounds to creat a palette that then facilitates an alternative aural experience. To date we haven't relied on scores or graphs because we know what we want. And to date we execute what we want. But Brooks is now working with the Amiga and I hope to be using a Mac in a few months with programs like Professional Composer which facilitate scoring for those of us who aren't trained in scoring in a universal convention. Once we examine these tools we hope to have other musicians perform pieces.

N D: Could you talk about HARMONIC RANCH ?

HUM: Harmonic Ranch is one of the businesses run by Brooks Williams. It is an audio/visual service insofar as to date Brooks offers his studio services combing his facilities for video and audio production. Since we record our work at HARMONIC RANCH it has become our 'label'.

N D: Any advice to offer independent groups or labels ?

HUM: Well, save up your money, buy as many \$10,000.00 ads, TV spots, and billboards as you can. But seriously, just work at exposure and then work at exposure and then...not that we're ones to talk mind you, but it seems that's what it takes. It's a BIG world and there's a market for everything. Now how to connect to the consumer that 'needs' your product is the problem. But it can be solved. If EVERY group only played H.U.M. pieces and if EVERY label on the planet signed us and ONLY pushed us then the world would be truly at peace. Now, if you'll excuse me I've got to invade Poland...



RELEASES:

START IN AMERICAS (1982) F.L. Labs
NYC Audio cassette

CHAPTER ONE (1984) Rockgarage Records
Italy Lp.

DROP IT (1986) Harmonic Ranch NYC
45 minute audio cassette.

SANTA CLAUS COMES (1984) Oscar
Smit Productions Holland.
Compilation audio cassette.

FEAR (1986) Rockgarage Records
Italy. Compilation Lp.

For more information contact:

Harmonic Ranch
59 Franklin
NYC, NY 10013

TELLUS, THE AUDIO CASSETTE MAGAZINE
c/o NECHVATAL
143 LUDLOW STREET #14
NEW YORK, N.Y. 10002



#7.00 - 60 min. Tape

Tellus #13 - Power Electronics

392. The alchemists were strongly impregnated with eroticism but were rarely inclined to give an important place to carnal love-making; however, from time to time they agreed to regard coitus as a manifestation of the 'union of opposites', as is the case in this illustration reproduced from the 'Rosarium Philosopharum' (Frankfurt, 1550, of Gnostic inspiration).

Tellus

1987 Internal Mailart Network Project International Dictionary of Neologisms

1987 Internal Mailart Network Project International Dictionary of Neologisms

½ Neologisms are invented words. We are particularly interested in invented words which represent concepts or objects that didn't previously exist.

½ This is a chance for artists to alter the future history of culture by "breaking the code" and making a parallel history.

½ Also: What is the longest invented word? What is the most abstract meaning? The most difficult pronunciation? Etcetera?

½ The widest range of subject-matter, spellings, meanings, and pronunciation is sought. Especially welcome prolific word inventors to submit whole vocabularies. Obscure and archaic words accepted as long as they aren't currently common.

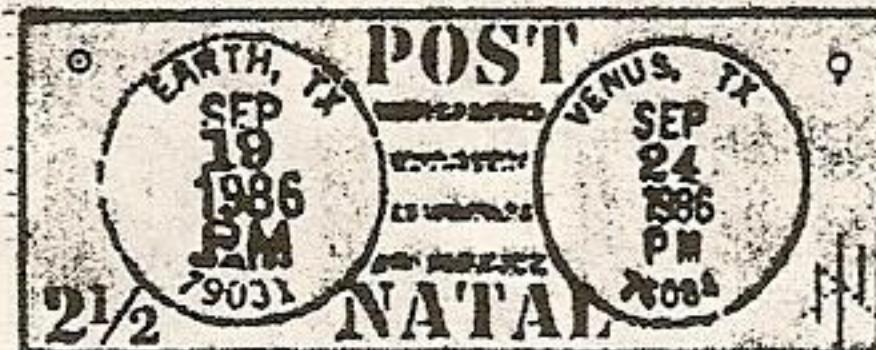
½ Include correct spelling, phonetic pronunciation, definition, origin, creator and date created if applicable.

½ All submissions should be typewritten if at all possible to avoid confusion.

½ Non-English word-makers should provide English translation of all material

½ Sorry that we can not offer a dictionary to every contributor but they will be offered at cost to those contributors interested.

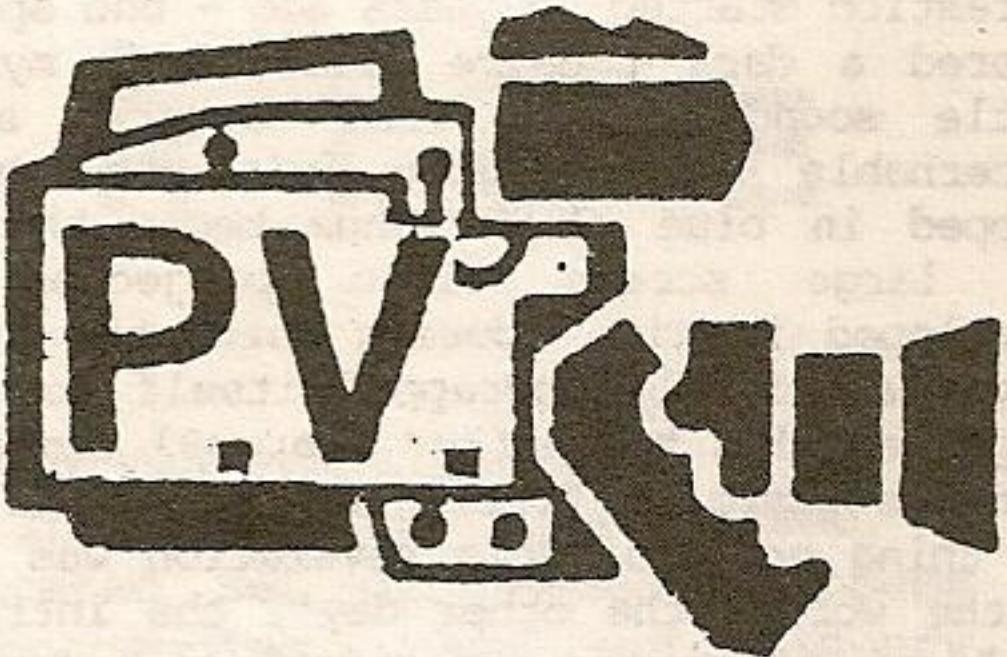
Send all work and inquiries to:
The Avant Garde Museum of Temporary Art
1341 Williamson, Madison, WISC 53703.



Earth to Venus 469 miles

A conceptual multimedia mail-art initiated intraplanetary Tourist event realized by Dogfish (3235 ½ Fairview E. Seattle, WA 98102). Two sided postcards were sent from Earth Texas to Dallas Texas (To Grande Tui). Then these same postcards were mailed from Venus Texas to various people. Dogfish took several photos of the two cities and mailed xerox sheets, postcards, and stamps of the project. One fact he found out was that people in Earth Texas call themselves Earthites.





Provision is a video company aiming to promote the new video artists of the eighties. Nationally and internationally video as arts medium is beginning to demonstrate new visual languages for adoption and exploration by the television/gallery art world.

Provision intends to group together the innovative creativeness of this new video age and promote by distribution to cable TVs, gallery exhibitions, and English television video art as an art form rather than a sales publicity hype as it is normally used by pop bands and documentary makers.

Videos may be musically inspired, subjectively orientated and socially inspired. They may be short and thus enable Provision to provide compilation tapes of like ideas or exciting use of the medium or long, up to one hour pieces for individual release.

Provision is specifically interested in producing tapes about the following subjects:

Mail Art Compilation of international mail art - posters, drawings, writings, etc...of any shape, size, and quantity. They will be transferred onto tape via a studio television mixer. Please title your individual work.

Body Language Shorter pieces up to ten minutes to form a compilation under this theme. Titles can be added by Provision if all the relevant information accompanies the tape. All tapes can be VHS or U Matic.

So if you or those you know would like to be involved in promotions of your work via Provision then write:

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Po Box 878
London SE1 5AZ
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For a copy of the titles they carry write the above address. A very interesting project and those interested should write for more information. Sounds like they will fill a gap with production and distribution for video work. Good luck! Run by Steve Tanza. This is also the contact address for Recloose Organisation (Bourbonese Qualk, Muslimgauze, and others).

A/aND

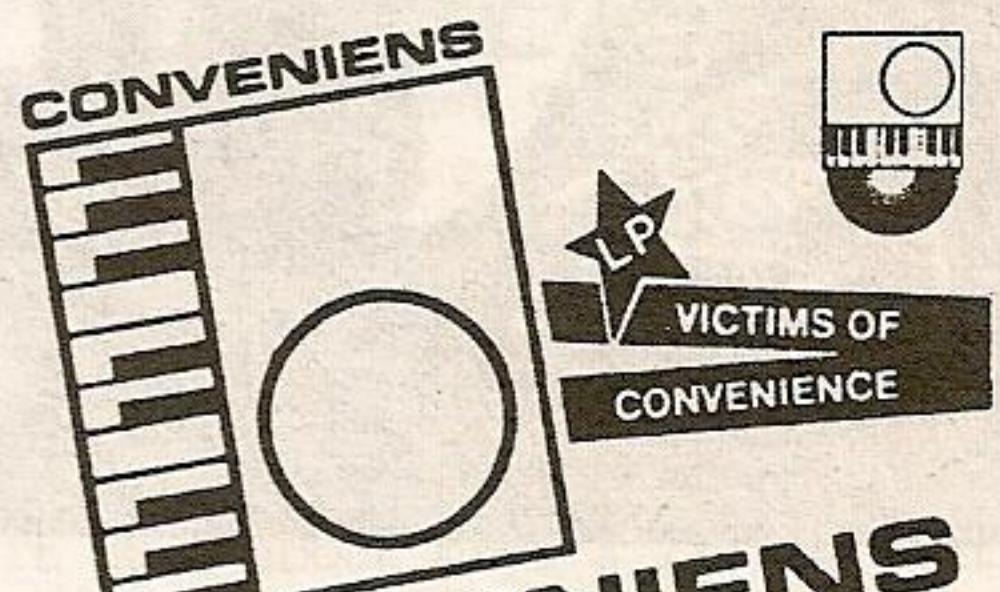
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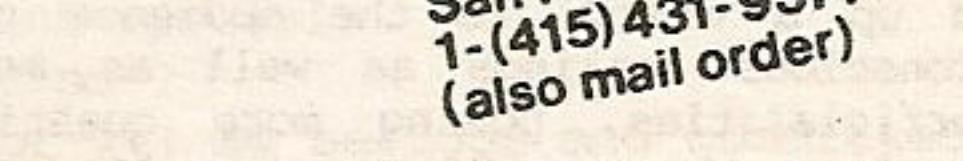
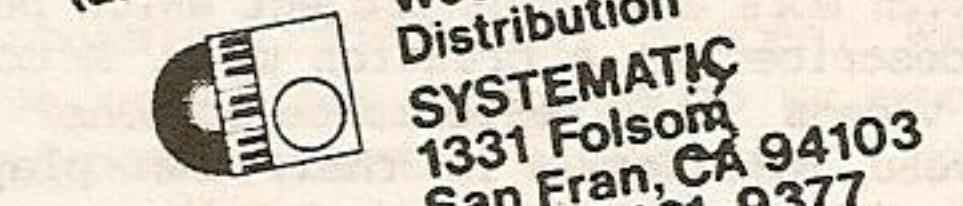


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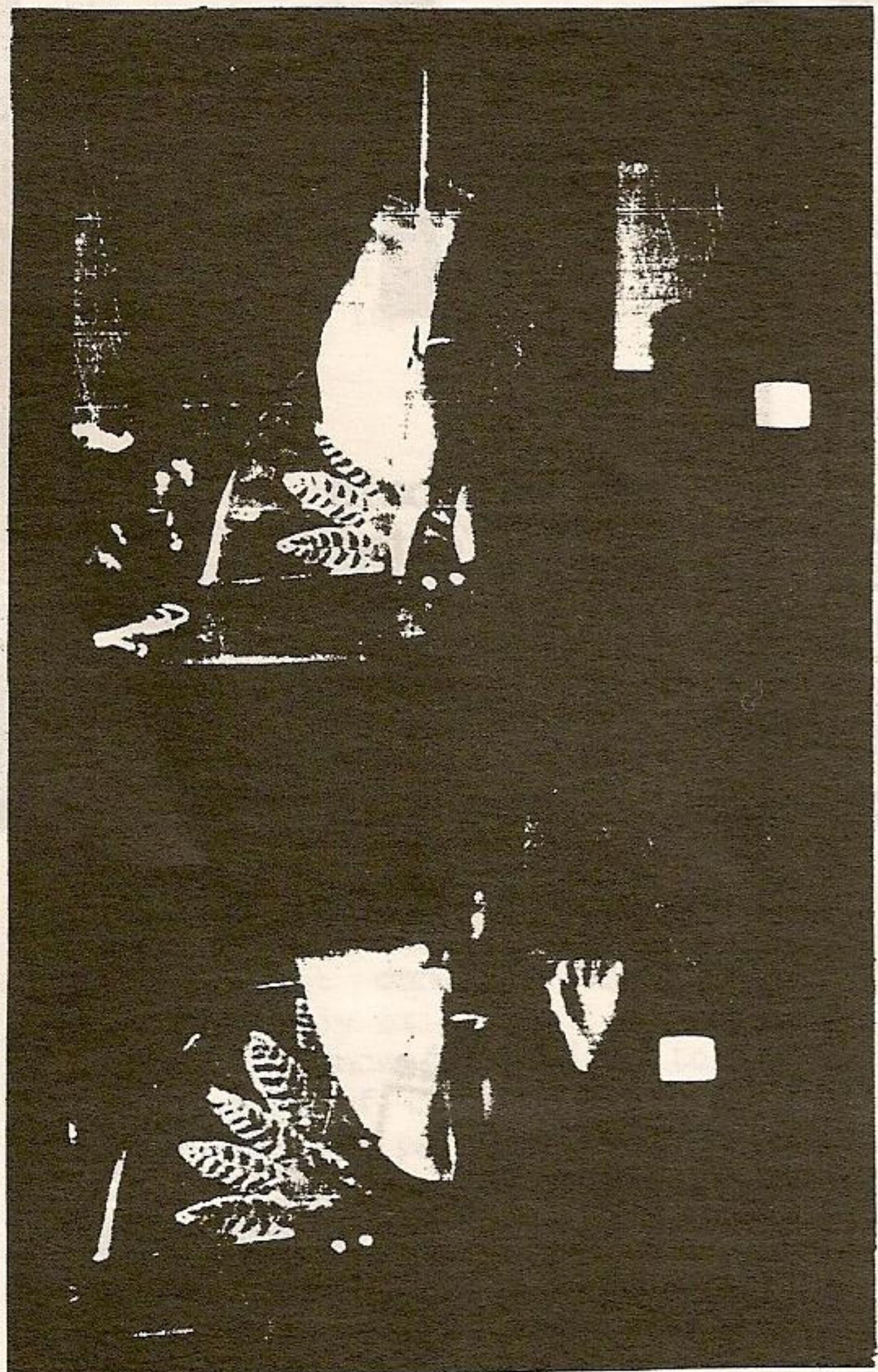
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Foreign Distribution - "Interdisc"

NOUVEAU NIHILIST

NoShow 28/29 August 1986 Kijkhuis



A fundamental law in nature is the concept of entropy - the fact that disorder is always increasing with things getting more complex with the passing of time and events. It was this fact in mind that I attended the Nouveau Nihilists Noshow at the Kijkhuis(The Hague-Holland). It seemed that having tackled the subject 'Initiations' in June, they were now ready for an even more ambitious project which perhaps can be described as a creation myth. A combination of videos and performance-actions in which Nouveau Nihilists, in their own playful way, held up a mirror to the audience reflecting subconscious feelings as well as meaningless superficialities, posing more questions than answering them, adding to the confusing statements they had made so far.

Creation started 35 years ago - the spectators entered a dark theatre filled with mysterious subtle sounds coming from nowhere, a barely discernable human figure lying on the stage wrapped in blue cloth. Thus began the NoShow. The large screen video projector showed "Enveloped in Time" during which the figure on stage laboriously unwrapped itself to reveal a winged angel(a butterfly? Icarus?) coming alive to dance music. A fitting symbol of birth, of a new thing created. This revelation was followed by the words 'the other day', the introduction to "ceci n'est pas un video" - A performance filled with conflict and self denial, stating the question to the audience and participants alike "Do I or do I not exist?", ending in outer space which leads us to 'each picture jumping closer', where a portrait is formed on a human face. In the context of this show it was probably meant as an analogy to the influence of the outside world on the Ego, the Self. The face that finally evolved out of the dark cloth and patches turned out to be that of Frank Borman, who together with two colleagues was the first astronaut to leave Earth's gravity.

Introspection turned it to be the keyword for the next action - The screen showed a person painting his/her own face on the tube of a video monitor, and on the stage appeared three Nouveau Nihilists, each starting on a monologue about self portraits in general and specific feelings connected to the subject. As they spoke simultaneously, the individual texts could not be followed precisely and in the end with the soundtrack from the video adding to the confusion, only fragments of the words could be made out. A parade of masks was our reward - 'Every mask will be famous for 15 seconds' turned out to be a Nouveau Nihilist view on humanity - a world filled with a multitude of characters, sometimes tragic, sometimes comical, a world like a theatre with a fairground atmosphere and blinking lights - a looking outward through the passing crowd, lightheartedly leading us to the riverbank where a Nouveau Nihilist journey began. A journey through the Dutch landscape at a thousand kilometers per hour which the Nouveau Nihilists enjoyed as much as the audience. As the last picture of the journey faded in a primal scream, the three on stage started their cassette players, quickly becoming a nuisance by creating a wall of noise. Enters Mark Bloch (of the last/lost Mail-Art show fame) in white overall and surgical mask to drag the Nouveau Nihilists offstage - a feat not at all easily accomplished. From the screen Roger Moore briefly looked out at the racket, raising his eyebrow, then disappearing again. All was silent as the lights came on. Downstairs the bar was open and the party started.

A few days after the show I briefly came to one of the Nouveau Nihilists again, comparing my ideas about their NoShow with their own explanations. He said that of course a multitude of explanations were possible, and I was entitled to one of them, naturally. He found my version very interesting, but commented that in a Nouveau Nihilist state no correct explanation of events is possible, certainly not a written version. "Writing is just putting one word in front of the other", was his comment on my article, "but the strength of communication lies in its failure to communicate."

STRIDE

STRIDE
23

N D: When did you start Stride ?

STRIDE: Back in 1981. The first issue, a grubby duplicated set of sheets of poems and some photocopies, came out January 1982. Until issue 15 it was bi-monthly. It has been a bit erratic since then, supposedly it has been quarterly. It is now a paperback magazine.

N D: How many items do you publish a year ?

STRIDE: Well, as I said the four magazine issues a year - one is usually a double issue (like the collection of short stories we did this summer). Then there is the STEP series of booklets and cassettes. Up until now there have been 70 odd items, but most are now deleted. I am stopping the cassette label (except for my own band's stuff), and the booklets are becoming paperbacks too.

N D: What type of finances are involved ?

STRIDE: Nowadays a lot of cash. Magazine issues cost £500 odd, paperbacks £300 odd. I receive grant aid from North West Arts in England, and occasionally support from other bodies for individual authors. Next year we may become a business, a small business I might add. This would enable me to spend more time and function better !

N D: What are your future plans ?

STRIDE: There will be a new magazine (Stride 26) out this autumn, along with 3 books of poems. Next year we are publishing the first novel on the list, some prose work, and various writers collections, including some women writers who we have been very short of until recently. Books include AC Evans second collection of texts and drawings, Thomas Wiloch's collages and surreal prose poems, and a reprint of Keith Jafrates In Heaven collection (as a paperback).

N D: What luck have you had getting distribution ?

STRIDE: Well I truck round loads of shops around England, they take stuff on sale or return, we sell by mail, a few distributors have taken stuff. Fingers crossed for proper bookshop distribution next year as we move into paperbacks. American readers might like to know Thomas Wiloch has become our American agent and can be contacted at 43672 Emrick Dr., Canton, MI 48187 for lists, US prices etc...

N D: Any goals, other comments ?

STRIDE: I just enjoy publishing writers who I think deserve to be published, and getting letter and work from all around the world. Send your art/poems/stories/review copies (with an IRC or stamps) to us now !



STRIDE 80 LORD STREET CREWE CHESHIRE CW2 7DL
ISSN 0262 - 9267

N D: What do you do yourself now ?

STRIDE: I run a printshop where we silkscreen and offset posters and magazines. It just about pays a living, but gives me time to do what I want. I write myself (several books available and a new collection from Aguila available 1987) and paint - biggish abstracts in oils. I had a solo show in London spring 1986, and a two-man recently in Chester, a local town. I've also been in various group shows, and had collages/prints reproduced and shown around the world. I am also part of FACE IN THE CROWD with Russell. We play for fun, in many styles from punk, through rock songs, to weird percussion/improvised pieces. We do little live work, but when we do we use films/dancers/poetry/guest musicians to make each event special.

N D: Any tips ?

STRIDE: Go for it! Be serious and committed and eventually someone will take notice.

MAIL - ART

SOUTHWEST USA DECENTRALIZED WORLDWIDE MAIL ART CONGRESS

DALLAS TEXAS
SEPTEMBER 19th - 21st 1986

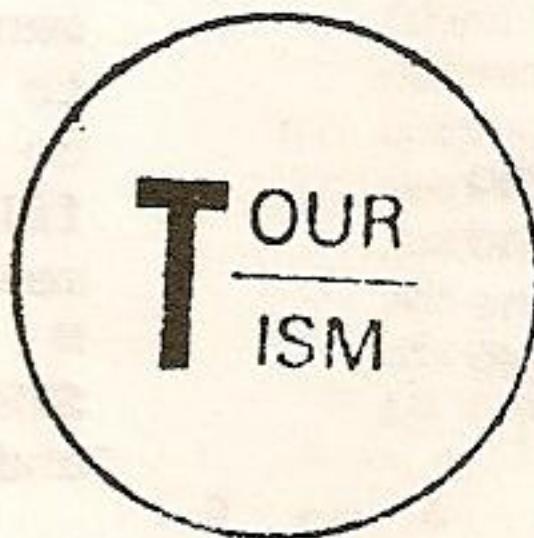


Back row(Left to right)-Dazbar, Tom Pack, Ron Gasowski, Mrs Blurr, Buz Blurr, Al Ackerman, James Chefchis.

2nd row- Pam Nelson, Kathleen Dillon, Kay Thomas, Dogfish. **1st row**(kneeling)- Daniel Plunkett, Janet Christensen, John Held Jr. Not pictured- Carol Zastoupil, Gerald Simonsen.

This is to briefly outline the activities of the Southwest USA Decentralized Worldwide Mail Art Congress held in Dallas which was organized by John Held Jr(the guy who sometimes wonders what it is all about...I wonder all the time). Anyway on Friday night September 19th several participants meet this first day of the congress to see videos and drink beer at the Barry Whistler Gallery. Videos shown included talks and work on Anna Banana, Chuck Stake, Ken Brown, Monty Cantsin, Jurgen Olbrich in Dallas, and more. Plus a great laugh- John Held talks about Mail Art on Southern Baptist TV. You have to see this if you ever come to Texas. So anyway this was a way to start out meeting other mail artists from around the Southwest. Earlier in the day John Held and Al Ackerman talked to those holding a congress in Minden W. Germany. I got there too late. I am sure they were having a good time as well.

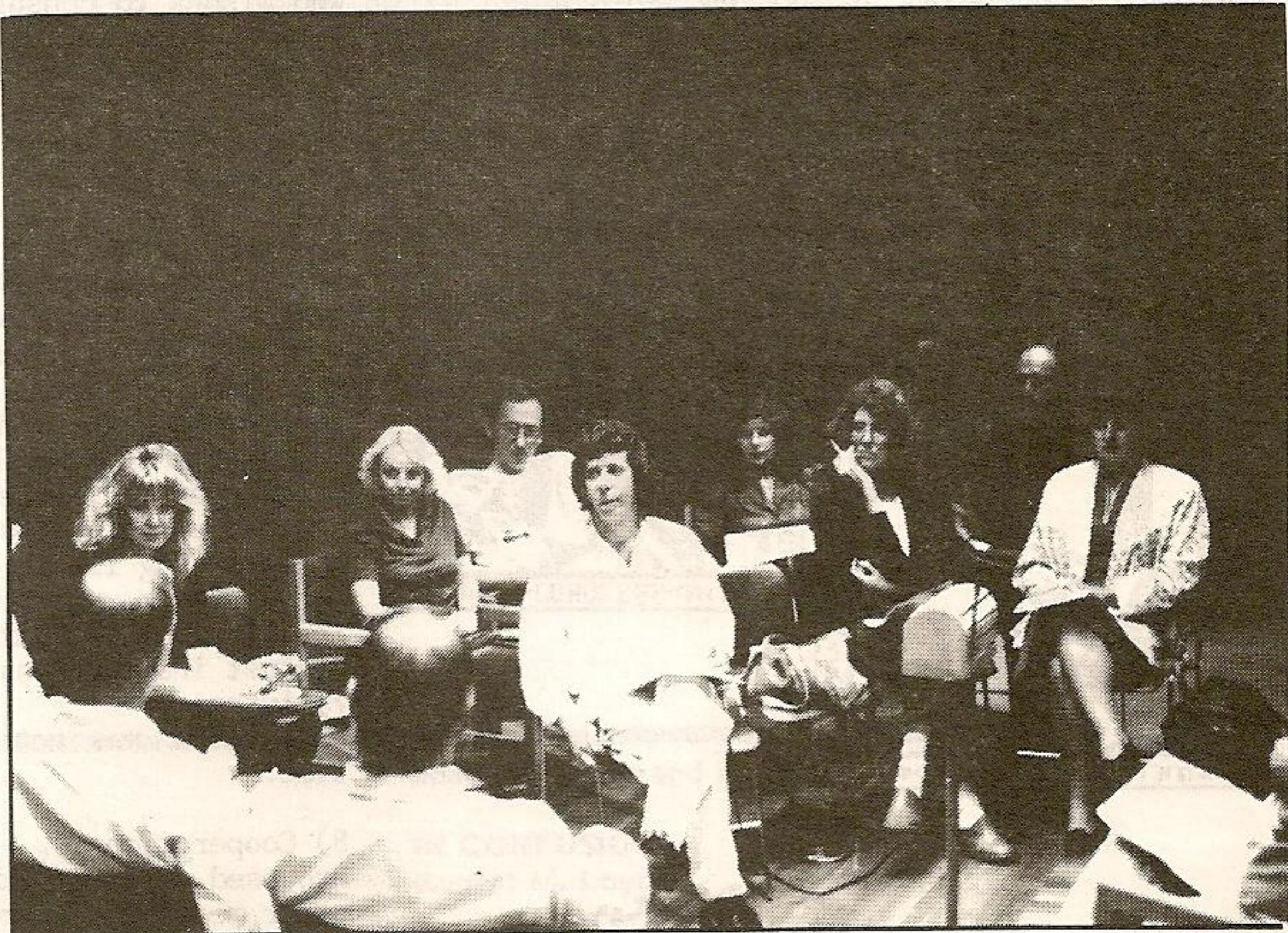
The second day the congress met at the Dallas Public Library to discuss a variety of subjects. The session lasted for about 5 hours and was video taped. So if you ever want to see this mess then write John Held. Each guest introduced themselves and talked a little bit about how they became involved with the networks and the magic of mail art and what they are up to now. Items discussed concerned Interpersonal contacts, mass mail art, lack of information, archives, selection of correspondence, art-market, Autonomy, and co-operation. These subjects were to be



CONGRESS

discussed by each mail congress as suggested by Gunther Ruch and H. R. Fricker. As far as I know we never reached any sort of conclusive statements. The mike merely traveled around to each guest and the subject was discussed. Later Ron Gasowski showed slides of folk art he had discovered in his trips around the country, which

still haunt my thoughts today. It made me think a lot about why we do this thing called "mail art", like the man in Houston who covered his house in beer cans over a period of twenty or more years. And if you are ever in Houston, go visit him. He just sits around and drinks beer and welcomes all to walk around his beer house.



Mail Art Congress in session Dallas Public Library.

The third day was a day of great exchange and talking. Each mail artist brought stuff to trade and talk about. Those were the moments I will never forget. Even though we have different interests we were able to share what we were all up to. Just the act of sharing information and ideas - Buz Blurr taking photos, Dogfish showing his stamps, John Held showing his archives, everyone

giving their work out, plus talking to Tom Pack about Berlin and Hapunkt(my own personal hypnotic mail love). Anyway you get the idea. My only hope is that the dialogs continues. Over 70 congress sessions were held around the world and documentation is now in the works. For more information about how to get a copy write: Gunther Ruch, 115 Route de Peney, 1242 Geneve-Peney, Switzerland. Anyway I had a great time.

Here is a contact list for those that attended the Mail Art Congress in Dallas:

- Al Ackerman, 137 Burr Rd, San Antonio TX 78209.
- Buz Blurr, 908 Main St., Gurdon AK 71743
- James Chefchis, 5137 Ellsworth, Dallas TX 75206
- Janet Christensen, c/o Tom Pack
- Dazar, 5305 South 122nd, Omaha NE 68137
- Kathleen Dillon, 3710 Mursworth, Houston TX 77025
- Dogfish, 3235 ½ Fairview Ave E, Seattle WA 98102
- Ron Gasowski, 1437 East Hudson Dr, Tempe AZ 85281
- John Held Jr., 1901 McMillan Ave, Dallas TX 75206
- Pam Nelson, 2801 Westminister, Dallas TX 75205
- Tom Pack, 2317 Huldy, Houston TX 77019
- Daniel Plunkett, c/o N D
- Kay Thomas(Texas Mail Art Queen), 17 Northridge Circle, Texarkana, TX 75503
- Carol Zastoupil, 3306 Darbyshire, Dallas TX 75229



Ruggero Maggi sent us this:
Conclusive Statement of the Italian Decentralized Mail Art Congress

1) Interpersonal Contacts:

Three group debates and many dialogs between small mail artist groups.

2) Mass Mail Art:

There is a problem common to almost everyone - lack of time and money. Also a sort of "natural selection" determined by the little quality and lack of energy of some received works.

3) Lack of Information:

This point was not discussed because of lack of time.

4) Archives:

Generally the archives are born as private structures, but they are available to everyone who wishes to consult it. There is for the mail artists working for a long time the great problem with the quantity of archived material

5) Selection of Correspondence

See point 2.

6) Art-Market

Once again it has been affirmed the non commercial character of MA. However we agree to private or public sponsors. The debate on this point has been solicited by the Balint Szombathy's text who essentially is against all the attempts of institutionalizing MA in synchrony with a similar text of Piero Simoni(See "Postal Poetry" 1982). Some participants to the meeting have instead took another position- that to keep MA energy without prostituting it, it is also necessary to promote the same institutions as : Mail Art uses institutions in the places of institutions against institutions.

7) Autonomy

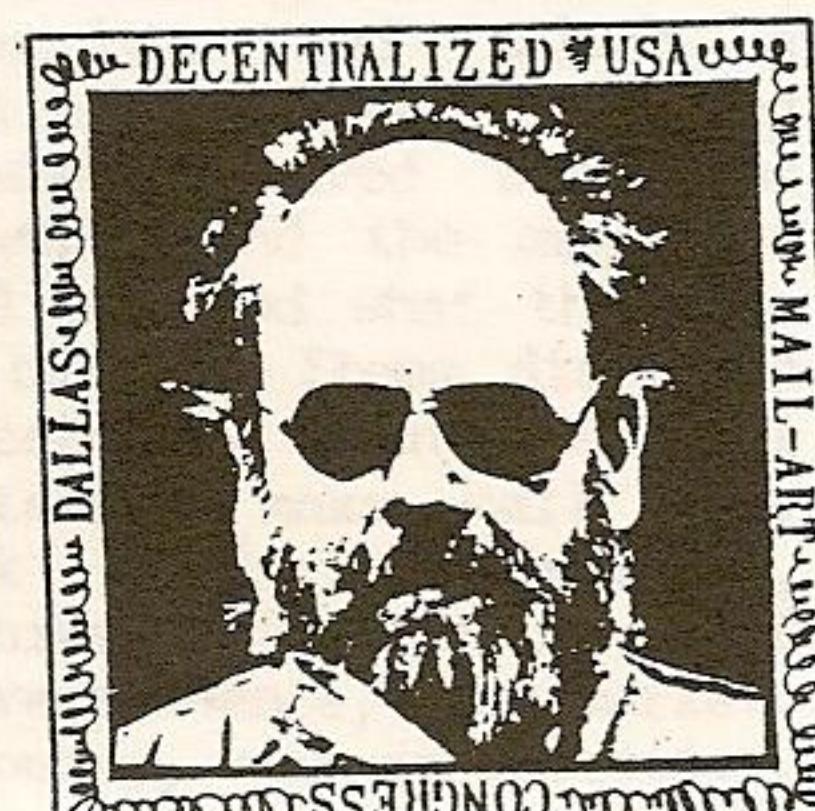
This point was not debated because of lack of time.

8) Cooperation

Proposed a closer collaboration with artists of other media and operators of different sectors.

Both John Held and Ruggero Maggi put out excellent documentation of the congress that they organized.

Contact: Ruggero Maggi
C.so Sempione 67
20149 Milano ITALY



THE LAST "NETWORKLETTER" MAILED BY H.R.FRICKER, IN WHICH HE WRITES IN HIS AND MY NAME, WAS PRODUCED WITHOUT MY KNOWLEDGE. I DON'T AGREE WITH THIS ATTITUDE AND I DON'T AGREE WITH THE LETTER-CONTENT. THE COMPLETE CONGRESSLIST WHICH FRICKER MAILED IN THE SAME LETTER WAS MADE BY ME (AND FROM ME WAS ALSO THE FIRST CONGRESSLIST IN AUG.86/ THE SECOND IN SEPT.86/ THE CONGRESS-ISSUES CLINCH No 7 AND CLINCH No 8/ AND THE INVITATIONCARD TO THE WHOLE CONGRESS-CONCEPT). AFTER SOME QUARRELS WITH FRICKER AND AGRESSIVE LETTERS FROM HIS SIDE I AM SORRY TO SAY THAT I HAVE ENOUGH. MA-NETWORKING MEANS AN OPENING TO THE MAIL-PARTNER TO NEW IDEAS, TO NEW MATERIAL, TO NEW INFORMATION AND TO NEW PHILOSOPHIES - THIS ALL ISN'T TO REACH WITH AGRESSIVE STANDPOINTS AND HATE-LETTERS. I THINK THAT WHAT WE NEED IS A SORT OF NEW SPIRIT AND A MORE GLOBAL THOUGHT, THEREFORE I CAN'T WORK TOGETHER WITH FRICKER. I WILL NOW PRODUCE THE DEFINITIVE CONGRESS-BOOK ALONE ON MY COSTS, IF FRICKER WANT TO MAKE ANOTHER BOOK ON HIS SIDE I DON'T CARE. (IT WAS NEVER THE QUESTION TO PRODUCE A CONGRESS-BOOK LIKE HE DESCRIBED IN HIS "NETWORKLETTER".) THE MOST OF THE CONGRESS-STUFF WAS MAILED BY PARTICIPANTS LAST YEAR TO CLINCH, FROM THIS MATERIAL IS NOW SHOWN AN EXHIBITION BY DE MEDIA IN BELGIUM. AS PROPOSED EVERY CONGRESS-ORGANISATOR WILL RECEIVE ONE BOOK-ISSUE FREE (EVERY CONGRESS-PARTICIPANT WHO WANTS CAN HAVE THE BOOK FOR A REDUCED PRICE). I HOPE THAT FOR THE QUESTION OF THE PARTICIPANTS-LIST IT WILL BE POSSIBLE FOR EVERY CO-ORGANISATOR TO SEND ME A COMPLETE ADRESS-LIST OF PARTICIPANTS (A PART OF PARTICIPANTS WITH THEIR ADRESSESS IS NOW IN MY CONGRESS-ARCHIVE). THE FULFILLMENT OF THE BOOK TAKES TIME, BUT IN ANY CASE I HOPE IT WILL BE EDITED IN THIS YEAR.

THANKS FOR ALL THE TONS OF MAIL/ AND SORRY TO ALL MAILERS TO WHOM I HAVEN'T FOUND THE TIME TO ANSWER PERSONALLY

GUNTHER RUCH
115 ROUTE DE PENEY
1242-GENEVE-PENEY
SWITZERLAND

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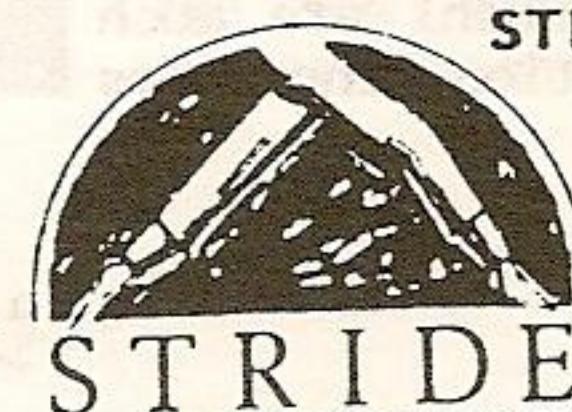
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ANDRE STITT KURT KREN TEXAS TOUR



Andre Stitt and Kurt Kren

Andre Stitt with the help of the Northern Irish Arts Council, was able to visit and perform in Texas. We were able to set up two shows in Austin and Houston. Kurt Kren was able to attend both shows and present 18 of his films. A third show was arranged by James Cobb in San Antonio. Following is a description of the three shows. It was two weeks of great exchange and talking. The following will serve mainly as a report and a brief documentation of the events held during November 1986.

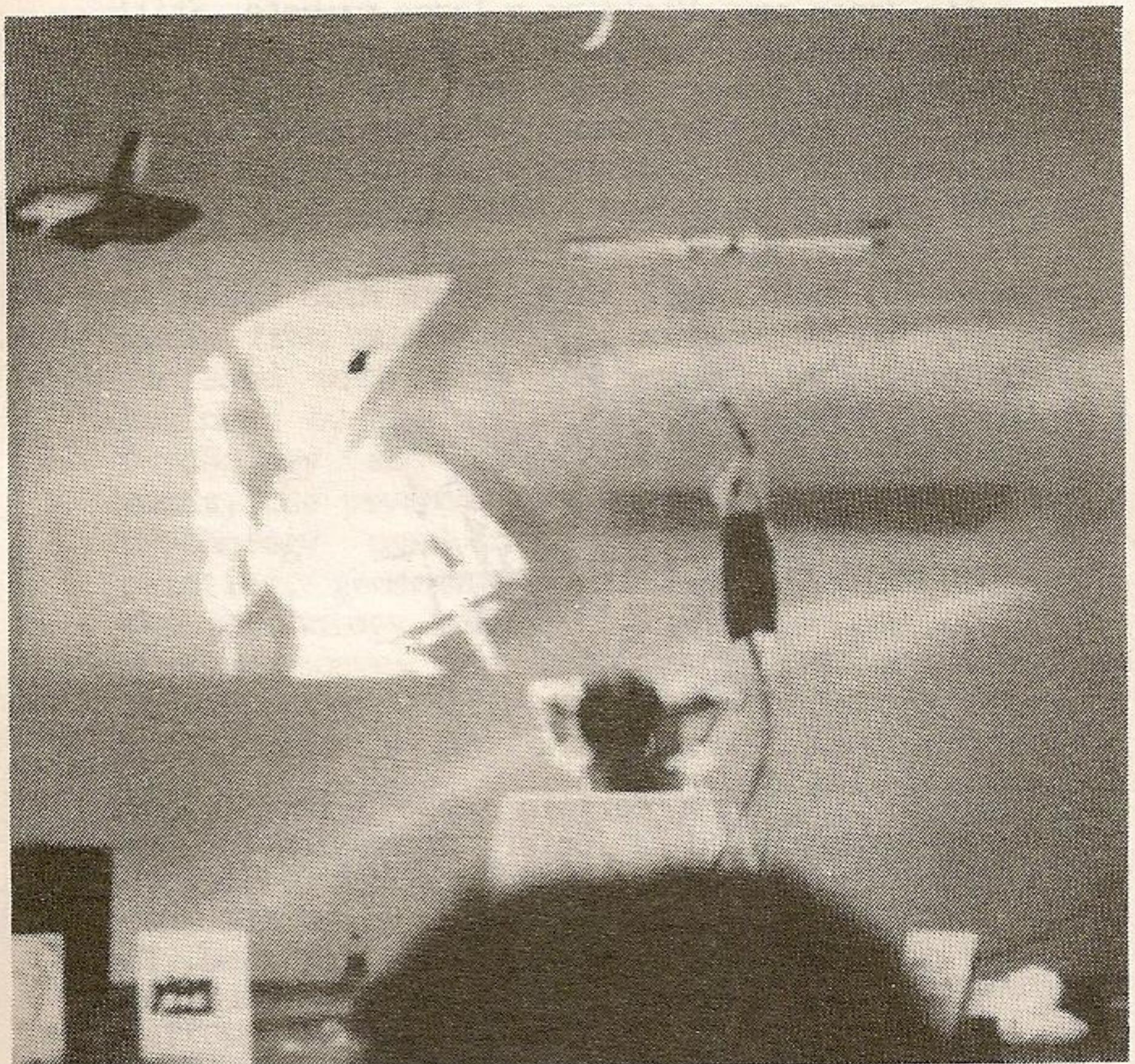
November 4 1986 Austin Austin 5th Street Theatre. The show started off with Austin band Shoulders - the stage covered in recording tape and tree branches in which the band was hidden. They performed a compelling hour-long set. Next was a 5-minute film with cassette sound titled "Buzz" by Lloyd Dunn. A barrage of black and white images shattered across the screen, with words buried in sounds throbbing 'I can't get through'. Only a few minutes in length, it delivered an intense view of ideas and sounds.

Next Kurt Kren made a few opening remarks concerning the films that were to be projected. An hour of his films were shown, most of which consisted of his filmed Aktions of Gunter Brus and Otto Muehl. Kurt Kren has been involved with Underground film since the early 60's and his collection of films must be seen to be appreciated. Views are presented that are difficult to describe on paper. Very quick flickers of images that imprint a lasting effect. The films on Brus and Muehl are much more than a documentary of an aktion. The films become aktions themselves.

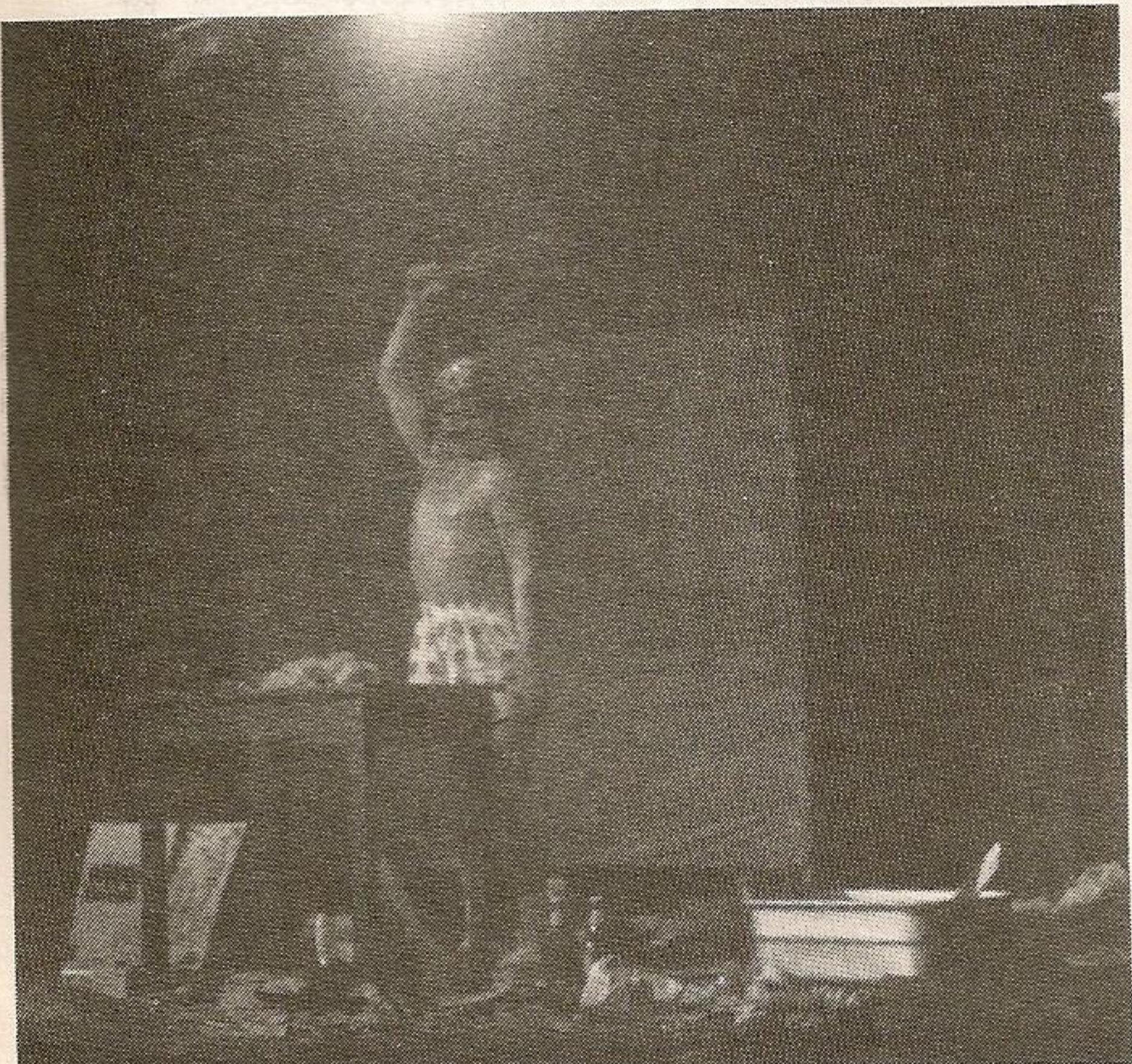
Selfmutilation was a Brus aktion filmed in 1965, it breathes new life each time it is viewed. Brus, caked in plaster applying objects like razors and knives to his face and body, is a tense and beautiful aktion in the film. High contrast black and white imagery spliced in second intervals scrape past while new meaning is applied each time it is seen.

Eleven films by Kurt Kren flashed by to an audience of about 60 people. The following films were shown this night:

Trees in Autumn(1960) 5-minute black and white with optical sound. A hypnotic collage of stark trees and branches. Mama and Papa(1964) silent 4-minute color film of a Muehl Aktion. Leda and the Swan(1964) silent 3-minute film of a material action by Muehl. Selfmutilation-Action Brus(1965) black and white 6 minute film. Silver (1965) 3-minuter high contrast black and white film of a Brus action. Sin.Beta(1967) Black and white 7-minute film which contains small clips of Brus and clips from "Mama and Papa". TV(1967) Black and white 5-minutes of a series of five scenes inside a cafe in Vienna. September 20th(1967) 8 minutes black and white AKA "Drinking, Pissing, Eating, Shitting", with Brus. Underground Explosion(1969) Color film with magnetic sound 6-minutes. Western(1970) Color film 3-minutes. Zeichenfilm(1971) Black and white film 33-seconds.



Andre Stitt - San Antonio



Andre Stitt - Austin

After the films, the stage was made ready for Andre Stitt's "Fugue States" performance. With only black lights on, Stitt appeared onstage dressed in fluorescent clothes covered in images of wrenches. Chinese acoustic music is heard in the background. Fluorescent symbols of stars and wrenches lay about the stage as slides by Stitt were projected. Stitt performed a series of mysterious dance movements until a small blinking toy robot marched across the stage. By then, Stitt had donned a blinking mask. The light and playful mood slowly changed as sounds of footsteps increased and Stitt began pacing and turning about on the large black stage. A double exposed film was projected for about 5 minutes. After the film white lights are turned on and more slides are projected. Stitt stripped down to boxer shorts and began various actions with crackers and tins of food. He then jumped off the stage and sprayed salt among the audience.

The scene on stage became very dense as food, tins, and plastic objects were scattered about and Stitt then covered his head with the contents of family-size jars of peanut butter and beans. The pace quickens and thickens. Another film was projected as Stitt slowly waved slabs of fire on one side of the stage. At one point during the performance talcum powder was shaken into the salted audience, turning the theatre into a cloud of sweet mist. The audience quickly scattered to the rear of the theatre. The music became more intense and the akshuns became more aggressive. The stage by that point was quite gruesome: covered with food, meat, ketchup, paper, vomit, and plastic objects. Then a series of slides were shown toward the end which were of Stitt covered in peanut butter and other materials walking about the subway station in London. Then draped in a large garment of the Statue of Liberty, clutching a bottle of Thunderbird wine, Stitt blew fire from his mouth into the audience. The large flames filled the theatre, causing surviving audience members to retreat. A barking toy dog roamed around the bottom of the stage as the theatre was filled with fire, smoke, and powder. The 45 minute performance had ended.

Houston November 8th The Orange Show. The Orange Show is a scenic open space theatre. Built by one man out of concrete, pieces of tile, and various colored metals. The space is dedicated to oranges. Due to the layout of the space this show was set up a bit different. The day before the show, Andre Stitt and Shoulders made a brief appearance on Rice University Radio.

To begin the show, a "Propagation" cassette by Paul Hurst was played. The 5-minute film by Lloyd Dunn, "Buzz", followed. A screen was mounted on one of the roofs on which films and slides were projected by Andre Stitt. The music played was from "Night Thoughts", another Stitt performance. After twenty minutes or so, the audience spotted Stitt up on the roof undoing reels of audio tape. From his position above the audience he began to relieve himself over the roof. After the last drop had been pissed he went out among the audience and distributed fake money to those present. Onstage he performed a short material akshun with mayonaise, cucumbers, and other objects. Stitt is quickly covered in mayonaise in an act of masturbation. The akshun was over as suddenly as it began.

Kurt Kren then showed a series of films which included some of his recent work. The films shown were: Keine Donau (1977) 9-minute silent color film. Tree Again (1978) 4-minute silent color film. Sentimental Punk (1979) 4-minute silent color film. Getting Warm (1982) 3-minute silent color film. Parts of this was filmed in Austin when he first moved to Texas. No Film (1983) 3-seconds silent black and white film. 1984 (1984) 2-minute silent color film. Foot-age Shoot-out (1985) 3-minute silent color film with cassette sound. This last film was shot in Houston.

Next the Austin band Shoulders played an entertaining hour-long set as the final segment to the event held in Houston.

San Antonio November 13th The Blue Star. This show was arranged by James Cobb. The much-acclaimed "Dead Day" exhibition was held concurrently at this same space. A series of films by San Antonio film makers started off the event. A lively crowd was present to see "Fugue States" by Andre Stitt. A structure similar to that used in Austin was presented as in Austin, but in a different direction. The lighting during the show was mostly ultra-violet - which made the performance more eerie. (The space itself was surrounded with death imagery.) Stitt, covered in yellow paint on his arms and face, glowed as he walked about the audience wrapping them up in audio tape. He then began to lasso a red light - whipping it in a wide circle - and then slung it crashing into wall. He then covered himself in peanut butter and ketchup. Completely covered he walked in front of the audience pouring floresent feathers onto himself which stuck on him. A very bizarre sight indeed, especially given the lighting. During this time, films and slides were being projected on the wall behind him. At certain points of the performance, he began to throw salt, talcum powder, and spaghetti out among the audience. The imagery at times, was disturbing as he manipulated various objects and foods on stage. The floor began to be covered in food and urine.

Towards the end, Stitt tried to blow fire into the audience but the bottle of fluid broke on the floor and was set on fire. The stage was quite dense now, Wielding a large machete, Stitt began hacking a chicken to pieces as well as destroying other props on the stage. The constant violet lighting made the scene unreal and tense. The performance ended. The lights came on and the audience slowly walked out.



In a certain sense I hope I have described a brief impression of the shows. Words however can not deliver the same impact. The expression of the shows will remain with me for a long time. The performances or "akshuns" by Stitt are like watching one's own release into questioning aspects of certain unknowns that we nurture inside our heads. During the performance it seemed as if the space itself became some large testing ground, not only for Stitt, but for the audience as well. As each moment passed, questions of what would happen next were scratched in front of the audience's eyes. Stitt used a variety of trashy consumer items, plastic toys, food, the Wall Street Journal, plastic tits, fire, smoke powder, salt, and powder as tools for his explorations fueled by imagination.

The performances of "Fugue States" were an opportunity for the audience to explore newer ideas for themselves, and not merely how to "perceive" what was presented. It was a challenge that some took eagerly and for others it was a weird bit of entertainment.

"Fugue States"
Performance in 4 Dimensions : 4
Manifestations

- (1) "Night Thoughts(Satellites)"
- (2) "The Alchemist(Sacred Sciences)"
- (3) "S.O.B.(A Monster Within)"
- (4) "The Day I Woke Up(New Age Kamikaze)"

The slides were used as cues to the audience of the four parts. A "Fugue State" is defined as an escape from ones past to take up an entirely new life: a new beginning via experiment in multiple personality development.

John Duncan

N D: Before doing performances, what did you do?

JD: Before doing performances, I studied. I graduated early from High School. I graduated early from undergraduate school and in fact, attended both at the same time. Then I graduated early from post-grad school. In the end I was finished with that sort of formal education business by the age of 19. In school I studied psychology and painting together. In other words, the psychology used in advertising, color psychology used in painting, structure of painting, geometric structure of painting and the psychology behind that. Psychology used to sort of convey the under current of a message. The sort of subliminal message if you will. Also, how to get them across, what sort of effect they have, which ones work and which ones don't and why. And so on and so on. So basically how to control mood by images was what I studied.

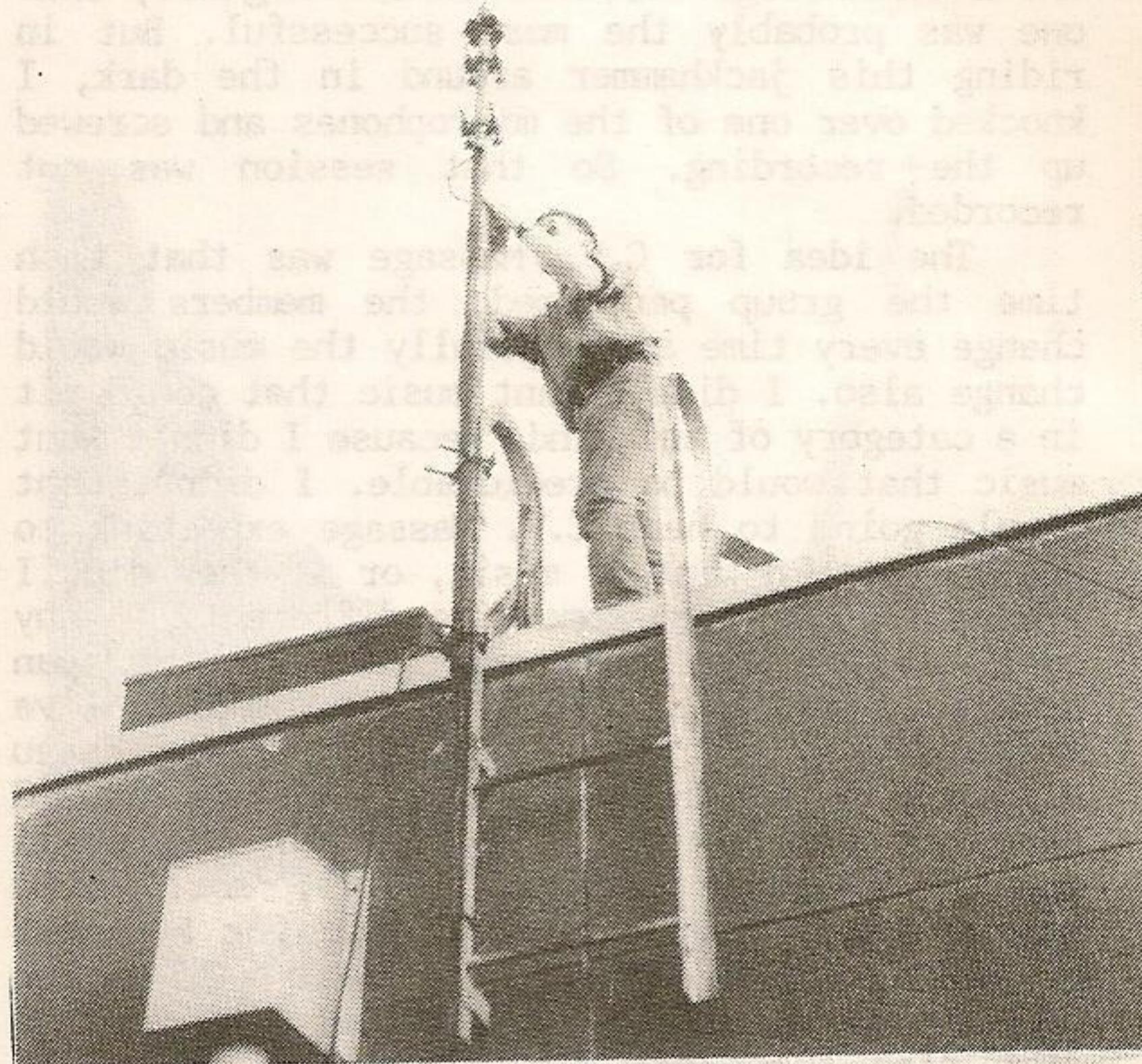
N D : How did you first become involved in doing performance ?

JD : First by getting interested in dance. I was painting, but the act of painting at the time was too abstract for me. I wanted something more direct. Some sort of direct expression of my experiences that I was having and things I was finding out about. At the time I wanted to make discoveries in front of an audience, so that the audience, by watching my experience in front of them, would have either their own or a similar experience. I was watching the feminists and people like Yvonne Rainer doing performances that took their emotions and events in their personal lives and objectified them. For me, that was very very exciting and very different from anything I had ever seen before. So that was a big influence on me: Taking personal experiences and putting them into a higher meaning. It was very exciting for me and still is.

N D : Who else did you collaborate with besides Paul McCarthy ?

JD : In the beginning I started a group with Michael Delle Donne-Bhennet and Tom Recchion. The three of us started a group called BDR Ensemble. The idea was that we would get together every week in a studio and perform music. Tom and I did not have any formal musical training. Delle Donne-Bhennet did. The idea was that we would use conventional and unconventional instruments. A lot of percussion, a lot of things found. Sometimes we would use the floor and so on. Just get together for a session and see what would happen and we would

This is an interview done through the mail with John Duncan during the summer of 1986. John Duncan replied via cassette tapes. Questions by Daniel Plunkett.



Duncan connecting antenna cable for Radio Code broadcasts. Photo: Masami Akita.

record that. A recording of that was one of the first AQM releases, the "Station Event" broadcast on Close Radio. After this there was a group called C.V. Massage that I started that had a total of five members including Delle Donne-Bhennet, Fredrick Nelson, Dennis Duk, Paul McCarthy (doing vocals) and me. The first session was in a studio. Some of the people had never met before. The idea was to give everyone a basic theme, for example 'Let's do a march this time'. So everyone had a basic idea to work with and then we would all see what would happen from there. After that, C.V. Massage played once for Public Spirit [Festival held during 1980 Lace Gallery] which was a disaster. The levels were all set wrong and the equipment exploded on us. That ended very quickly. The second time Donne-Bhennet, Paul McCarthy and I played in the dark. McCarthy played behind a wall and did vocals again. Donne-Bhennet played tape and I did percussion - including riding a jackhammer around the room by putting it on the floor and sitting on it and putting my heel against the spike so the vibrations from the machine ran us both around the room at random. I couldn't control direction and this was in the dark. Of the C.V. Massage sessions in Los Angeles, that one was probably the most successful. But in riding this jackhammer around in the dark, I knocked over one of the microphones and screwed up the recording. So that session was not recorded.

The idea for C.V. Massage was that each time the group performed, the members would change every time and hopefully the music would change also. I didn't want music that could fit in a category of any kind, because I didn't want music that would be predictable. I didn't want people going to hear C.V. Massage expecting to hear a certain kind of music, or if they did, I wanted to give them something different. In any case C.V. Massage has performed here in Japan several times with a number of people. I've worked a lot with Yasunori Taniguchi and Katsu Mizumachi who have their own group called 'O Nancy in French'. They have played in a small town just underneath Mount Fuji, sort of a resort town. They've been playing for a number of years, just the two of them with a 55-gallon drum and a large rice storage barrel about the same size that they put contact mikes on and feed back into amplifiers. One of the best performances that we have done together was the soundtrack to the film I made called "Brutal Birthday", which is an AQM release. I collaborate with Mizumachi doing painting; not actually paintings but constructions. We take construction material and junk and sort of build with them. Sometimes we run over them with a motorcycle, sometimes burn or spray them with paint. Some of them are built out of newspaper and some out of expensive cloth.

I collaborate on music with Hiyno Kagi and Yoka Yama. We are doing experiments every week in the studio that are recorded with digital sound and video. Hiyno plays stringed instruments and woodwinds that are 500 to 700 years old. Yoka Yama plays drums and I play percussion - which is like a Coke can pulled out of the trash with a contact mike stuck on it. The sound goes into an amplifier and through effects, ends up sounding a little bit like a tabla.

The collaboration I'm working on now is a video tape that will probably be about an hour long by the time it is finished. It includes a drama done with puppets by a deaf kid. This guy makes the puppets, improvises a drama around them, and acts out all the voices. Then there is a section that is in animation, then another section that is sort of video collage done with techniques similar to "Prayer". "Prayer" had still images superimposed on top of action or movement. In this case there will be two separate images of movement superimposed on top of each other.

N D : When your performances began to get progressively more aggressive, how were you treated and how did people around you respond ?

J D : Yeah, they did get more aggressive and at first people thought I was too serious. Then after these performances became more aggressive as you say, the people I knew in my circle of contacts thought I was becoming more volatile, and therefore sort of threatening to them. It made me think a lot about doing things on my own, supporting my own stuff. Especially when these same people began to move more and more into positions of art support. They got onto boards that would issue grants, and that meant that they would decide who would get money for their work and who wouldn't. And in more and more cases, especially after "Blind Date", the city of Los Angeles was completely closed to me. I couldn't get any kind of support from that group anymore, from any of the established art institutions there.

That made me think a lot about the sort of support structure. Especially the structure of the support that comes from the government in the form of money and grants given to artists. This has become, in the States, a mark of prestige for one's value as an artist: Whether they have these grants and will continue to get them. I'm really against that system. If government gives money only to certain artists (which is inevitable) then the government is deciding culture. I think it encourages artists not to think and not to question where the money is coming from. As a result I think it makes people lazy. I don't agree with it and I don't want money from the government now. And I've gotten money from the government, so my feeling is not a sour grapes thing, it is a very conscious decision.

In a sense I'm really glad that happened because it made me think a lot about just my own work. As support fell away from people in these institutions, it really pushed me to rely on myself and to support my own work. I'm really glad that happened because it has made me think a lot of what I'm doing and whether or not I want to support my own work. Also what kind of price I'm willing to pay as an artist and as a supporter of my own art.

N D : Could you comment a little about your early videos like "Bed" ?

J D : "Bed" was one of the first student tapes I did, one of the first things I did with a video camera. It was 10 minutes of the camera fixed on a tripod staring at the bed that my first lover and I had fought in. The only sound was from the video recorder itself and a guy practicing guitar very faintly. The tape is so old now that that sound might not be on there anymore. The thing was very simple and, in a sense very romantic. I'm very glad that it is in a medium that is very difficult to get hold of now. I usually don't like the first things I do, and that is definitely one of them. In other words, the early video tapes I did were all sort of romantic, all self-questioning, staring at a camera, and criticizing myself. Seeing myself on video as other people see me was a real shock. I was very disappointed and I did a lot of tapes around that.

N D : When you look back at your work, do you divide it up into certain periods ?

J D : I do not think of my work in periods, I'm too young to do that. I haven't done enough work yet. I haven't lived long enough yet to divide my work or my life into periods like that. Maybe later...I don't know, but now it isn't a relevant question.

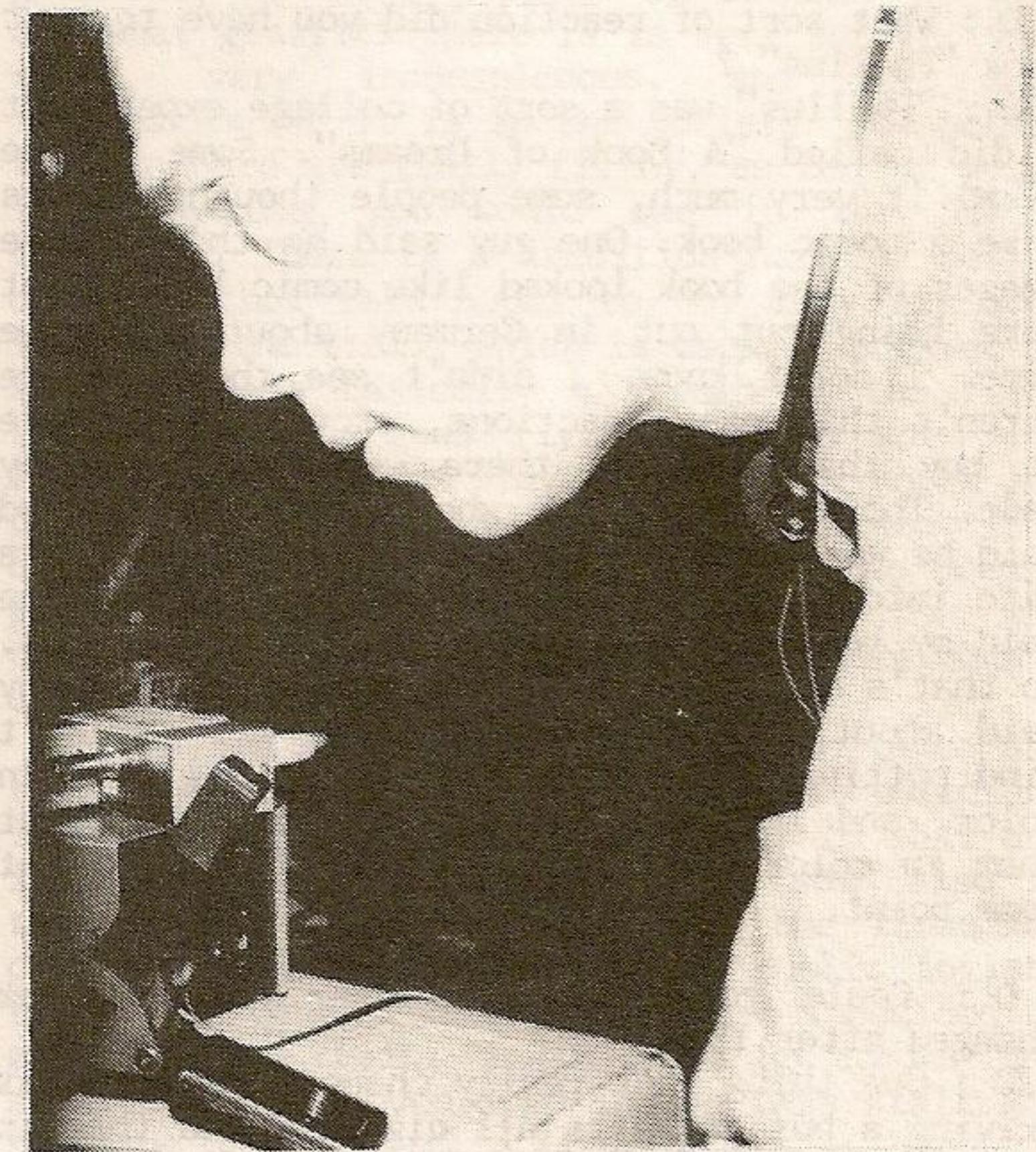
N D : Could you talk some about Close Radio ?

J D : Close Radio began as an experiment for radio itself. I had been doing some sound experiments and they were broadcast in San Francisco over a program run by Charles Amirkhanian. I liked the idea of being able to broadcast experimental sound over radio a lot. So I asked if it was possible to try that in Los Angeles. The station I contacted was KPFK. They said it wasn't possible because no one was doing it. Then they asked if I would volunteer my time to do it. Paul McCarthy and I did it together.

The idea was that it would be experimental for radio - in the sense of giving a radio station to someone not familiar with radio. In some cases a person off the street, in other cases on the street, people actually on the street talking by telephone like in McCarthy's performance "Paid Strangers". In other words to make radio something other than a voice of authority.

First of all this station was the most liberal station in the city. It was a sort of Marxist, left-wing, news and cultural events station. That's basically what the Pacific Network is. It was started by a guy who was a passivist during World War II, who couldn't get his views on the air or published. These people told us that an audience needs to hear a voice of authority and radio programming must be professional. Well we thought that was bullshit. We decided to do anything except that. We would do whatever an artist or a person wanted to do who was invited to be on Close Radio. In some cases that meant they would be very authoritative and have very clean studio-controlled sound. In some cases it would mean the sound would be total chaos. The show was on weekly for three years, so we did a lot of work.

For me, some of the more interesting shows were McCarthy's program where he paid people on the street to talk into a public telephone booth. On the other end of that phone was the radio station which was broadcasting the phone call. So on the other end of the phone was about 15,000 to 20,000 people. These guys did not know that. They were just talking into an empty phone



**John Duncan broadcasting Radio
Code 8-86. Photo: Masami Akita**

so they could say whatever they wanted to say. It was very interesting, they were sort of Hollywood biker queens. I liked that show a lot. I liked what they said and in general I liked live shows. People came into the studio and had live microphones and would do things without the chance to edit or polish, letting mistakes happen. In some cases just for the idea, not necessarily whether the show was interesting or not, I liked shows where we opened them to the public.

For example, once I hosted a broadcast from my house. What happened was that I got sick and I couldn't go to the station. So I called the station from my house and told them to put me on the air by telephone. So I made the announcement by telephone and then put a record on my stereo, put the telephone down next to one of the speakers and told the listening audience by telephone that if they wanted to hear something different they should call the station and put it on. Then I put the phone down by my speaker and let the record play, then went upstairs back to bed again to listen to what other people were doing. People did call up and did pretty much what they wanted. Some read poetry, one guy played the harmonica from a phone booth. The feeling listening to that show live was an experience I will remember for a long time.

N D : What sort of reaction did you have to your book "Phallus" ?

J D : "Phallus" was a sort of collage experiment I did called "A Book of Dreams". Some people liked it very much, some people thought it was like a comic book. One guy said he thought the images of the book looked like comic books that were being put out in Germany about the same time. I don't know, I didn't see those. There weren't that many reactions, except for people to buy the book and there weren't that many made. There was one guy who bought a copy and said he was cleaning out his place, changing his life into a sort of spartan existence - and he said my book was one of the few things he kept. So that's about the most memorable thing anybody said about it. I've been thinking, I wouldn't mind putting that out again. The images were in color, and I didn't have enough money to print them in color, so that would be nice to do at some point.

N D : Could you talk about how your outlook changed after 1979 ?

J D : One thing that really changed my life was driving a bus in Watts all night. I did that in 1980 and 1981. Right around that time I was

driving a city bus in Los Angeles for the RTD. I drove a bus there for 6 years. Right around 1980 - 1981 they put me on a line that ran through Watts from about 9:00 at night till 6:00 in the morning. From midnight I was the only bus out there, I was the only driver out there. I had led a very sheltered existence as long as I can remember and very suddenly I was put in the middle of something that I had never seen before. Suddenly all of the sort of study I had been making about what happens to people who are subjected to media - the whole psychology of being controlled by the media. That's the bottom line of its effect, of a society that promises everything and then tells you, you can not have it. Yeah, it taught me a hell of a lot. I realized quickly that to carry a weapon there would draw people with weapons. So for a year driving there I never carried a weapon. I never carried anything and I saw a lot of stuff. Maybe I was lucky, but I never got hurt. I don't think it was luck.

In any case that really changed the way that I thought. It gave a sense of reality to all the stuff I was taught in school. And reality in a sense that could never have been taught in school. It is just not something you get out of a school, out of a textbook, or anything you can read. You have to go and just experience it. So that really woke me up. After that, my ideas about the world and my place in it, or my ideas about culture, society, art, high achievement, and all that sort of thing really made me think twice. It also made me really appreciate the importance of crime in a society. I think crime is extremely important.

With "Scare", I didn't realize that it was a crime at the time I did it. I didn't really think I was hurting anybody, I wasn't. I was just frightening a couple of people that I knew could handle it. But the meaning of all that changed for me after I began to see crimes committed sometimes without any kind of thought at all, and sometimes with a lot of thought. I began to think about it, I realized that crime in some ways is a valid expression, just in the same way painting, or documentary photography, film making, music, or any sort of creative endeavor could be. Crime can also be a creative endeavor, it can be creative. In the same way documentary photography can be and so on.

At any rate, if there is any sort of difference in my outlook before or after 1979, that would be it. After that experience, I began to commit crimes consciously and, in certain circumstances and in certain ways, I believe in it.

N D : Concerning "Blind Date", how do you feel about it now ?

J D : To make it as simple as I can: "Blind Date" made me think about questions that were larger in scope than I had ever thought about before. In a sense it changed my way of thinking from two dimensions to three dimensions or more. It made me think a lot more about the importance of myth and the importance of belief in myth or religion; why these things are important. Not to me so much, but to people as a whole, people in general. It made me realize how blind people are to the fact that they need belief. They need it, they really need it. We need it. I need it.

Since all the first reactions happened, and since I came here, I was able to talk to people about it without having to talk through all of that hostile response. Because here they don't have the same religion, and this culture is a whole lot older and they've seen things like this before. After having talked to people here about it much more objectively than I could to people not only from the States but Western culture, I realized a lot more about my own need for myth and belief in certain things without questioning them. Things that question these beliefs, things that demand I defend them. If I'm not careful, I can be really threatened by them. I didn't realize I had that, so I'm learning a lot more about it now.

N D : What were the reasons to move to Japan, and how did that come about ?

J D : Joe Potts sent the first record I made to a guy named Takuya Sakaguchi, who was and is a very strong supporter of independent music of all kinds. Very interesting man, brilliant guy. He began to write to me directly when he heard my record. His letters were really amazing. He was just about the only person for a while who was supportive of the music of people I respected, or that I was doing. He got us all through a very low time when nobody else really would listen to what we were doing. He would listen to it, he would offer criticism of it in the sense of being very sensitive to what the music meant to him, thinking about that and writing it down for us in letters and sending them to us.

We wrote to each other for about two to three years. Then suddenly a check came in the mail from the RTD, this bus company I was working for. I had quit the company. One night I had enough, I couldn't sleep and went in the next day and told them I quit. Then there was this check in the mail. I'm still not sure where

it was from, but it was enough to cover a round trip plane ticket to either Germany or Japan. At the time, Germany was in the news a lot with demonstrations against the installation of Pershing missiles and they were reportedly throwing rocks at any Americans. I didn't want to get hit by rocks thrown by people that I would join and throw rocks with. So I decided to come to Japan. When I got here, there was so much going on, outside of anything I had ever seen before and which had no connections at all to the sort of art world or creative world I knew in the States. I was really glad about that, really excited, so I decided to sell everything that I had when I got back to Los Angeles and buy another ticket and move here. And that is what I did.

N D : What kind of work have you done recently in Japan ?

J D : The most recent thing I've been doing here is a series of expositions put up in public toilets. In this country there isn't a lot of grafitti, it isn't popular to do that at all, and what graffiti there is is very subtle, very small, very inconspicuous, and the most interesting of it is in the toilets. The public toilets here are really filthy, as bad or worse than anything you would see in the States certainly. There is a tradition here of making drawings that take hours to do. They are done inside of the stall, which is usually covered in shit - it is basically a trough in the floor that the water goes flying through when you flush it. These guys stay in there for hours and do these really elaborate and beautiful drawings. I decided to do collages. The ones I put up were A4 size, this was a series that was done from around last fall to spring here when I came back from the States.

They're A3 and A4 poster size collages and they were put up in the National Diet building. There is a train station right next to that and in the public toilet there I put some also in the fashion centers in town, in the financial district, and the train station public toilets there. And other random places when I decided to get off the train. I put them up inside the stall door. They would go inside this stall and shut the door and there it would be.

In the past couple of years, what I've been doing is a lot of pirate radio. I started my own radio station called "Radio Code". It's an FM station and broadcasts in stereo and it is portable. If plans go as they have been going, I'll start a TV station as well, and that also will move. Recently I've been setting up inside

the elevator room of an abandoned US Army hospital used during Vietnam. I broadcast performances that are done in the hospital and broadcast live. I've been recording those sessions, those tapes are listed as "Radio Code".

I'm also planning to start recording video tapes of the TV broadcasts. I plan to use Channel One (NHK) here which is the main government network that goes off after midnight. So after the national flag, and national anthem, there will a pause and then suddenly my broadcast will start - if all this stuff works. I'm ironing out the bugs on that now. So at the end of September I'll start broadcasting, unless something happens. The only thing I can see that could possibly happen now is that I would get arrested for it, cause this sort of thing is illegal of course.

Moving the station around is important because I wanted to broadcast an event where it was happening. The most interesting of those for me was a broadcast done from the apartment of a woman who two weeks before had tried to commit suicide. She cut her wrists and set up a video camera and was bleeding and talking on this video tape. The Radio Code broadcast was done a day or so after she came back from the hospital. Her husband had found her and sent her to the hospital. She recovered for a couple of days then I came over and set up the radio transmitter. She, her husband, and myself watched this video tape for the first time. She talked about it while she was watching it and that was broadcast live. The recording of that was destroyed by fire. Another document that got away. The experience was very interesting and I think one of the successes of Radio Code.

I'm really interested in playing with a video camera and broadcast, seeing what people will do while performing at this hospital. An important point for Radio Code is that I don't broadcast my own work. I don't want Radio Code to be an advertisement for my own work. I want other people to use it.

ND : How does your work differ in the distant frameworks between California and Japan, in terms of the dialogs in the two places ?

JD : In California there really isn't a framework for anybody's work. A few very close friends will talk, and in some rare cases these close friends will discuss each other's work and have some helpful things to say about it. There is definitely not a community of people doing that.

Here there is. I don't know if I would call it a community...it's more like people who think seriously about issues, artwork, crime, music, politics, things they read, things that other people bring back from foreign countries. There is a lot more people discussing those things.

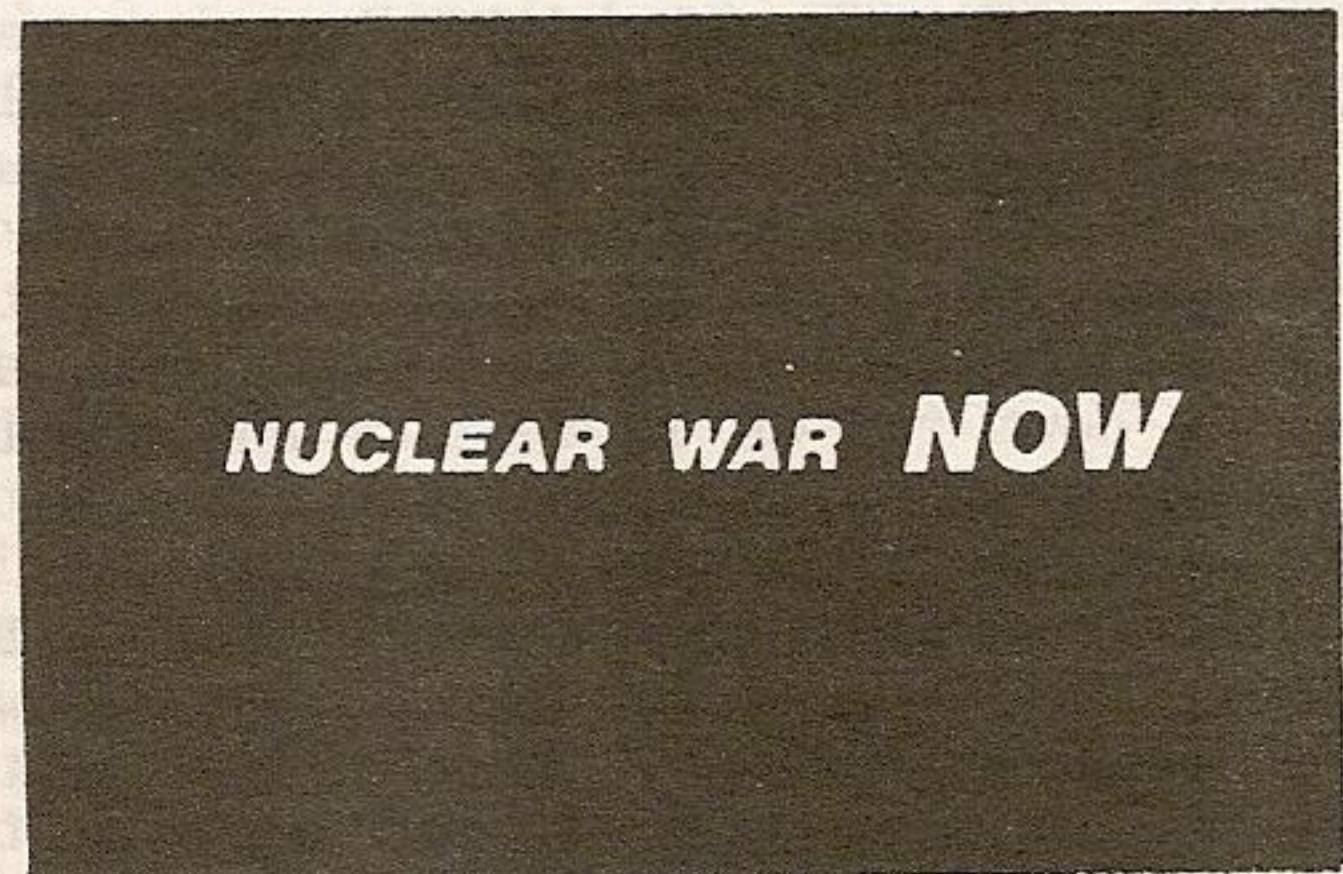
They read them, they put them into circulation as quickly as they can and talk about them. These sort of things mean something to people here. In L.A. as a whole, people are just interested in being entertained, and it is not an interesting environment for making art. The city itself is interesting. It's a city of isolation. But there is not a solid community of artists there by any means. I wonder if that sort of thing could develop there - I don't know, doesn't look like it could develop in my lifetime.

ND : How did you meet Paul Hurst ?

JD : I met Paul Hurst through the mail. He wrote a letter and we began to correspond. When I moved to Japan he got kicked out of England because of some type of visa problem. Paul and Christina came here and stayed for a while, but we met through the mail.

ND : Do you see a difference between performance and spectacle ?

JD : For me - and understand this is only for me - performance has very solid connections to psycho-drama. The difference between performance and spectacle is if psycho-drama is turned into a spectacle it just becomes a joke. If you perform a psycho-drama with the idea of making it an extravaganza it defeats the purpose completely. The next obvious reason for that is in a psycho-drama the idea is to learn something about yourself by putting yourself in a situation that you normally wouldn't be in, it heightens certain conflicts within you own life and amplifies it. By doing that you learn something about yourself. In a spectacle you have to know all the answers ahead of time more or less - how to stage it well, how to light it, what to do, what not to do, how to bring the effect off you want. You have to know the effect you want in order to bring it off. The two forms just don't mix. For me performance is very connected to psycho-drama and separating the two is really boring for me. I'm not really interested in theatre performance, at least not the stuff I've seen up until now.



NUCLEAR WAR NOW

Postcard 1979

N D : Could you talk about the magazine you were working on concerning the subject of death and how that came about ?

J D : The way that came about was... this guy was putting out a magazine called P.O.W., which at the first stood for Punk On Wave. He told me he wanted it to be a magazine that deals with events and actions that confront culture with questions. In the process of turning that into a reality, it became a kind of punk fanzine. He told me he wanted to do something different. He said he wanted to do an issue about death. So he asked me - if I was going to do this issue what would I do. I told him that the first thing I would do would be to interview and talk to people who knew something about death. I suggested a couple of people on death row who were part of the Anti-Japanese Armed Front terrorist organization. Also, to talk to the city coroner, the PLO liaison office here in Toyko, and to talk to an inmate of a mental hospital. At this hospital, over a period of two

years, there were two hundred inmates killed by the nursing staff. So I figured it would be interesting to talk to one of the inmates there. We did all this. I also suggested talking to a commander of the Japanese Army which we also did by telephone. Some of these things were translated and some weren't.

Also, there was information printed in this magazine about rituals around death. For example, performing capital punishment - how that's done in Japan and the myths around it. Execution is done by hanging in this country. When the condemned goes to the gallows there is a walkway of stones that he has to cross. That's called a stone river. So he crosses this stone river and walks up to die. Things like that were printed in this magazine. There was another article written by Masami Akita, who performs music under the name of Merzbow. He wrote an article about how to build an atomic bomb, mentioning the high school kid in Florida who tried an extortion racket. Very interesting story.

N D : Do you still keep in contact with people that you worked with in the past like Paul McCarthy, Nancy Buchanan, and others ?

J D : Yes, I keep in contact with most of them with the exception of two people. I never really worked with Nancy Buchanan... we are now very bitter enemies. I lost touch with Michael Delle Donne-Bhennet. As far as I know he stopped doing music. I don't know if that is true or not, but that's what I've heard from people who knew him. He sort of disappeared.

H I S T O R Y

1973 **Bed** Black and white videotape 10 minutes.
1974 **Again** Monoprint photo-narrative.
1976 **Free** Color videotape 9 1/2 minutes.
Right Color videotape 14 minutes.
Scare One night performance.
1977 **No Audiotape** edition of 50 Manifest Music. Performed live over Close Radio April 11, 1977. Released by AQM.
1978 **Every Woman** Performed on two successive nights on Santa Monica Blvd. Filmed by Paul McCarthy. Part of "Connecting Myths" March 24, 1978.
Sanctuary Performed in Los Angeles.
Two Solos Cassette released by AQM.
Station Event BDR Ensemble cassette AQM. Live broadcast for Close Radio.
Out Videotape unreleased. Reichian exercise under freeway bridge.
Organic Lp AQM Los Angeles with Michael Delle Donne-Bhennet.
Desert Landmark-Succulent Maze A 90,000 square foot maze planted in the Mojave Desert.
1979 **Human Choir** Color videotape 10 minutes
Phallus: A Book of Dreams
Hurts So Good Color film 55 minutes. Soundtrack with Chip Chapman.
Two Dreams, Two Songs Audio tape edition of 50 Manifest Music.
Out Color videotape 17 minutes.
For Women Only Performed at Raymond Rose Hall, Pasadena July 26, 1979.
1980 **Blind Date** Performed in two parts for Public Spirit.
Uberfall Soundtrack unreleased.
Laymen Stifled C V Massage first studio recording. Unreleased.
C V Massage at LACE.
1981 **Happy Hour With Dr. Toni Grant** over KABC radio.
Creed 5 track ep AQM Los Angeles. (1980?)
LBMA 30 second track on "The Emergency Cassette", Lightbulb Magazine LAFMS.
1982 **Prayer** Color videotape 40 minutes.
Music-You Finish Cassette released by Pinakotheca Records Toyko.
1983 **Kokka** 5 track ep with Chris & Cosey AQM.
John Duncan Broadcast for ZMBS-FM Production Australia.
Mayday One track on Slowscan 1 cassette Drain Press Netherlands
1984 **Signal** Performed Toyko, reichian exercise.
Move Forward Performed Plan B Toyko. Color film with variable speed.
Riot Lp AQM Toyko.
Actual Echo, Natural Echo c-60 cassette produced by Takuya Sakaguchi
Pleasure Escape Cassette broadcast of "Blind Date" and soundtrack to "Move Forward". Released by B-Sellers Toyko.
Probe One track for "Assemblee Generale 5". Cassette P.P.P. France.

1985 **Brutal Birthday** Performed at Strange Fruits Toyko. C V massage AQM C-60 cassette.
Gain Cassette with Paul Hurst AQM.
Morality Compilation cassette. Broken Flag U.K.
Buried Seven Years, Dead in Two Weeks One track with Paul Hurst "L'enfer est Intime" Le Syndicat France.
Phatom Video released by Video Aleph, Toyko.
Hanoi One track on Dry Lungs I Placebo Records.
1986 **Purge** Cassette c-60 Beast 666 Osaka.
Asylum Lp released on Charm.
Alchemy Noise Omnibus One track performed with Hijyokaidan. Alchemy Records - Toyko.
Dark Market Broadcast Cassette c-60 Cause and Effect.

Other Reading

Southland Video Anthology 1976-1977 Long Beach Museum of Art 1977.
High Performance June 1978
High Performance Spring 1980
Performance Anthology: Source Book for a Decade of California Performance Art Contemporary Arts Press, San Francisco 1980.
Dreamworks: An Interdisciplinary Quarterly Volume 1, Number 3 Fall 1980
LIVE 6/7 Performing Artservices Inc. New York.
GROK 3 November 1982. Article by David Minshall
GROK 7 July 1984. Interview with David Minshall.
Unsound Volume 2, number 3/4 1985. Interview with Paul Lemos

Excorxador 5 Recerca:Era 5, Alrera Barcelona, SPAIN. Experimental radio. Send your programs, voices, sounds, and experiments. Open to all

Blood and Gold Graf Haufen, Weisestrasse 58, D-1000 Berlin 44, W GERMANY. Send 50 original works, postcards, paintings, and work. 5 1/2" by 4 1/8". No b/w photocopy. Works will be put in a box. Themes and deadline are:
 Passion Apr 1, 1987
 Propaganda Jul 1, 1987
 Zero / Not Oct 1, 1987
 Project by Ines Ruff and Graf Haufen. Write for more information.

Mail Art Cookbook Crag Hill/Score, 595 Merritt Ave #2, Oakland, CA 94610. Open deadline. Will be distributed as soon as there is enough material. Send 150 copies any size, or 150 original pieces, recipes, etc.. to be "bound" in a large ziploc bag. Crag also puts out Score magazine which is made up of visual poetry and poetics from around the world. Subscriptions are available for \$15 for one year.

See Hear 59 E. 7th St, NYC, NY 10003. Send for their catalog of magazines, tapes, and other products they carry. You might also send them a copy of your product to see if they will carry it.

Binary Load & Lifter c/o Patrick Rael, 804 Dryden St, Silver Spring, MD 20901-1822. Cost is \$1.50. This issue contains- Rude Budda, Sound of Pig Music, tape and record reviews and other reading as well.

Duckberg Times Po Box 382, Alexandria, VA 22313. Cost is \$1 or free in the Washington area. A biweekly newspaper of events, music, art, and comics.



* Note: Hopefully the spelling for most names are correct. Michael Delle-Donne has also been spelled as leDonne-Bhennet. Excuse any spelling errors on some of the names.

AQM

370 Unomori
 Sagamihara-shi
 Kanagawa-ken
 228 J A P A N

This is the contact address for John Duncan.

REVIEWS

Tape Report number 2. Cassette. (Die Ind, Postfach 239, 4041 Linz, AUSTRIA.) Excellent package of a diverse group of contributors. Includes tracks by Viscera, D'Archangel (Edward K'Spiel), Maybe Mental, Elliot Sharp, Josef K. Noyce, Cage of Reason, Peter Androsch, Monochrome Bleu, Executive Slacks, Cassandra Complex, and Controlled Bleeding. Also comes with very informative booklet. Great tape that helps to exhibit a wide range of work.

Girls on Fire "In My Blood" (Leslie Singer, 869 Capp St. San Francisco, CA 94110.) Jesus, I really don't know what to say. With titles like "I had a Cow", "Cat Vomit Punk House", and "Underwear with no Holes", Leslie sings and screams out lyrics over various muffled, throbbing, fuzzy backgrounds that vary from song to song. Anyway she is in a class all her own.

Your Mom Too Cassette. Well this tape also offers material by Leslie Singer as well as Frank Kogan (625 Ashbury St #11, San Francisco, CA 94117.) Leslie continues with her unremitting assault, while Frank Kogan presents some guitar like stories that are very likeable. Fairly rough tape, but has its moments. Cost is \$4 postpaid.

Crazy but Chic Cassette compilation (Insane Music Contact, 2 Grand Rue, B-6190 Trazegnies BELGIUM.) An intense collection spanning 23 groups from 10 countries. A first for me in hearing sounds from East Germany. Lots of material you won't see very often (if at all). Some very exciting sounds and ideas are packed in this wonderful package.

Air Bag Cassette. (\$5. Bird Butt Productions, 959 Valencia, San Francisco, CA 94110.) A live recording by Walter Alter, Doris Boris Berman and Kevin Wilson. This is a condensed version of 9 hours of a performance held at Artist's Television Access Gallery. What a mess this must have been. They "attempted to experience a slow motion automobile crash test, musically from the point of view of the crash test dummy". This tape should prove to be a good history of the event.

Kilhets Cassette. (Rachot c/o Postboks Nr. 516, Jagtvej 70, 2200 Copenhagen N., DENMARK.) This is a collection of three concerts held in Prague (1979-1980) by this band that is now banned in Czechoslovakia. Very beautiful cassette package that presents a history of a fairly unknown group. The sounds are an intense barrage of improvisation and very powerful performances. Glad to get this.

Memphis 10SC 'Big Band'

Cassette. (Broad Broadcasting Bureau, Tranderudun 30, N-3550 Gol, NORWAY.) Scratch music from Norway? Not sure, but snips from Big Band era records with a wild sort of combined musical sources from this group. An interesting tape all the same so consider giving it a try.

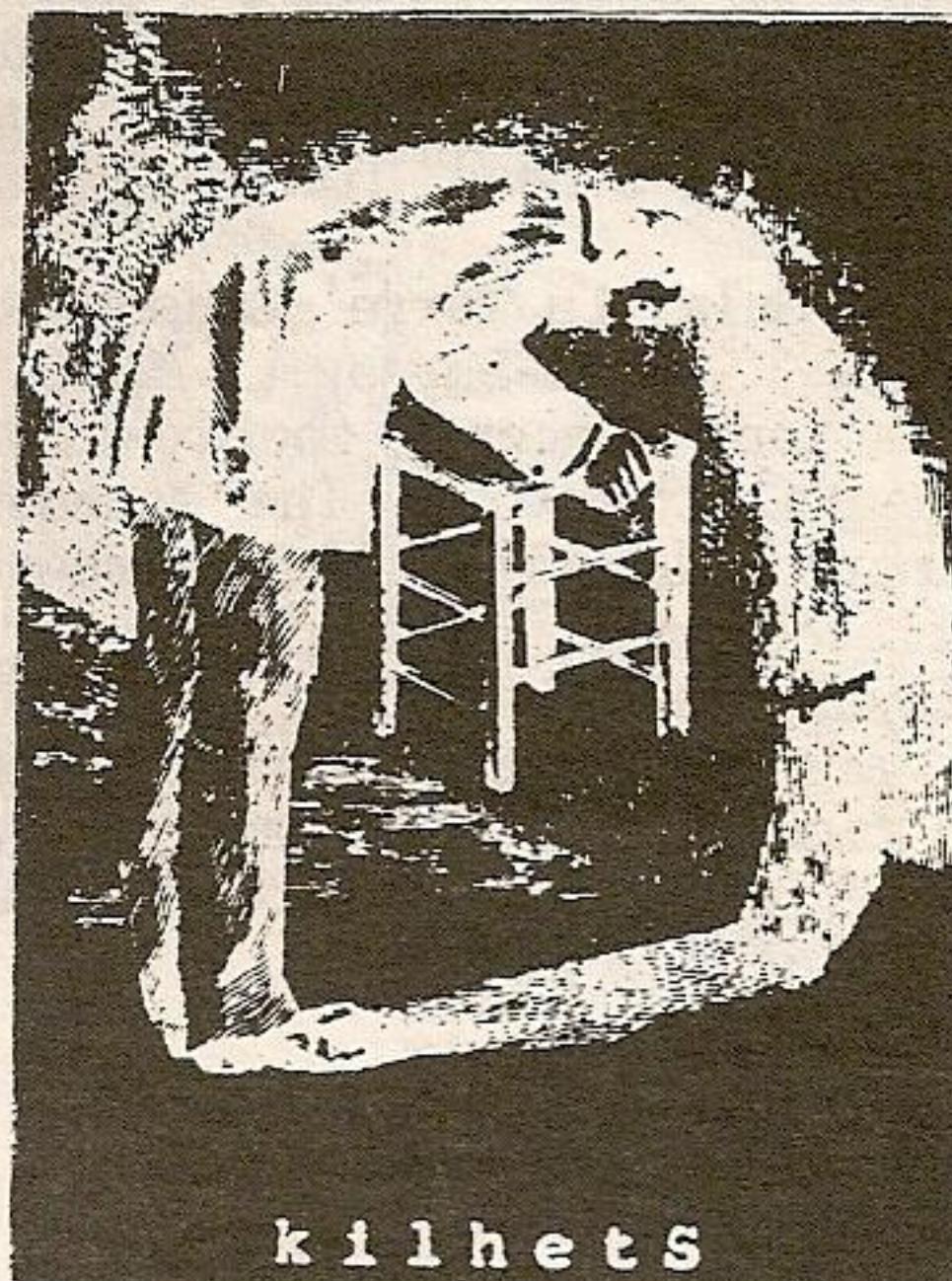
Tellus #14 'Just Intonation'

Cassette. (Harvestworks Inc., 16 W. 22nd St 902, NY, NY 10010.) What a wonderful collection this is! A collection of 16 different artists contributed to this very magical tape. A varied representation of styles that utilize just intonation, some very wonderful sounds.

Attrition 'In the Realm of the Hungry Ghosts'

Lp. (Third Mind Records, 20 Spire Ave, Tankerton, Whitstable, Kent ENGLAND.) A collection of rare tracks that appeared on various compilations and two unreleased tracks that were remixed and wound up in this great package. If you've never heard Attrition's music, this would be a good product to start with. A very dreamy sound on some of these tracks. A good collection that helps to fill one in on this group's past.

Future Tense A compilation of tracks by Attrition, Legendary Pink Dots, Beautiful Pea Green Boat and Bill Pritchard. Includes four beautiful tracks by Attrition as well as a re-release of LPD's "Premonition 5" (which I consider a classic). Also new sounds to these ears from Beautiful Pea Green Boat with two tracks that invite much interest. Last and immediately likeable are four very melodic tracks by Bill Pritchard. This collection will spark your interest in more. (Available from Third Mind.)



kilhets

Lyoto Music Cassette. Aquilifer Sodality, Via Arduino 99, 10015 Ivrea TO, ITALY. Extremely intense tape of sheer noise and feedback. About 60 minutes of it. Not much room to breathe on this one; sort of like being buried in mud.

Big City Orchestra 'Gateway of Fruit Loops'

Cassette.(Ubuibi - 602 Chestnut #1, Santa Cruz, CA 95060.) A tape you can get really lost in with a total of 6 tracks. Very hypnotic - with a collection of treated words and sounds combined into this tape, making it a rather bizarre and exciting journey of listening.

Maybe Mental/Controlled Bleeding 'Halved'

Lp.(Placebo Records, Po Box 23316, Phoenix, AZ 85063.) Each group gets a side of this, with 5 tracks by Maybe Mental and 3 by Controlled Bleeding. Mostly a rich and potent Lp, with sounds to make you stay up all night and keep occupied.

Room 291 'The Pink World' 4-track cassette.

Redux Records, 1085 14th St #1030, Boulder, CO 80302.) Nice rhythmic pulses over waves of sound. A very thoughtful tape with some nice ideas explored. Usually very powerful.

Slap 'Songs From the Cross' Lp. (Duotone Records, Po Box 1168, Miami, FL 33241.) This was a great gift to find in the mailbox. A group of nine instrumental tracks ranging from mild electronics to (at times) a very bizarre onslaught of sound mixes. Slick production over some interesting tracks that are easy to get lost in.

Until December 'Until December' Lp. (415 Records and CBS Inc.) Likeable enough dance/club music by this band based in San Francisco. Very timely sound which should draw thousands. I even play it on the way to work, but the lyrics get dumb and I kind of cringe while on the highway. The worst drawback is their cover of "Call Me", the Blondie hit. Why bother?! Also got two singles "Until December/Live Alone in Shame" & "Heaven/Bela Lugosi's Dead" [Oh No]

Pierre Perret 'Gala, La Terre' Cassette.(Contact Pierre Perret, Banne-Sornay, 70150 Marnay, FRANCE.) This tape concerns the realistic music of the elements of nature. The sounds on this tape are incredible. Beautiful throughout and very well fleshed out. The imposing of sound on different layers makes this tape quite amazing. The sounds are at times almost visual. I am amazed each time I hear this tape, and continue to hear more with each listen. A wonderful treasure.

Dry Lungs II Lp.(Placebo Records.) A diverse collection of groups and sounds compiled by Paul Lemos. Contains: Croiners, Jeff Greinke, Randy Greif, Monochrome Bleu, Tim Story, Controlled Bleeding, If Bwana, Un Drame Musical Instantane, Asmus Tietchens, Jarboe, YBO , and Hijoh Kaiden. A wide range of musical ideas and techniques are explored here. Sensations abound throughout this Lp, making it a welcomed and vital treasure.

Band of Susans 'Blessing and Curse' 4 track 12". Trace Elements, 172 E 4th St Suite 110, New York, NY 10009. A full blast of energy and skating guitar that reminds me at times of "Fur Immer" by Neu, especially on the track "Hope Against Hope". Very full sounds meshed into a whole contributions of the six members. Also contains an alternate version of "Sometimes" by Robert Poss (who produced and appears with the band.). Members include: Alva Rogers, Ron Spitzer, and the Susans - Susan Stenger, Susan Tallman, and Susan Lyall.

Korm Plastics "Clinique Lutetia" Kp 7 c-30 Cassette.(Frans De Waard, Opaalstraat 19, 6534 XK Nijmegen, HOLLAND.) This is "Aimless Music Vol 1" Warped electronic shocks pulsate throughout. Great for late night listening.

Korm Plastics "Destroy It" Cassette. Compilation dedicated to G.X. Jupiter Larsen. 30 minutes in length with contributions from The Haters, Vik Pavel, Sohne Ownas, Falx, Kapotte Muziek, Arthur Berkhoff, Odal, Comando Bruno, Une Le Wurg Production, and Klaus Groh. Three tracks deal with the sound of paper being destroyed, crushed, read, and torn. Other electronic bits are also featured. Limited edition of 99 copies.



Crawling With Tarts Cassette. (Sound of Pig Music, 28 Bellingham Ln. Great Neck, NY 11023.) This tape contains scopes of constant hums and bashing about of treated sounds and words that echo about your head.

Thick Slimy Whisper "Live at Fashion Moda

Cassette. (Sound of Pig Music.) Recorded as part of the International Night of Telecopy on October 11, 1986. An interesting collection of instruments, effects, and treatments make a haunting experience. Very wonderful scrapes to ponder. From the likes of this cassette, sounds like it was a wild gig.

Face in the Crowd "Singing on the Narrow Ledge

Recorded live Feb 1986. (Available from Stride.) Eleven tracks on this cassette featuring a variety of tapes, effects, and instruments. Seemingly improvised sounds mixed over other records and backing tapes. At other times it rambles off on its own with guitar strums and clarinet screeches that never really know where to go.

International Sound Communication 11 (Man's Hate Production. Andi, 154 Alexandra Rd, Peterborough, Cambridgeshire, PE1 3DL ENGLAND.) This C-90 is packed with stuff from Belgium, Canada, UK, Finland, France, Japan, New Zealand, Sweden, USA, and Germany. Lots of musics by fairly obscure groups. Andi also sells these "Communication" tapes very cheap as well - \$3.50 plus postage. Write for details.

Conrad Schnitzler "Concert" (Idiosyncratics, Po Box 24644, Ventura, CA 93002.) Pressed on white vinyl. Schnitzler was a founding member of Tangerine Dream and former member of Cluster. This album contains a wide array of electronic soundscapes and investigations. Haunting sounds fill most of this album with subtle electronic probing.

Barnacle Choir "Trendy Candies for Happy Tourists" Cassette. (Warpt West Music, Po Box 8045, Santa Cruz, CA 95061.) There are over 20 tracks on this cassette. Some good riffs and great crunchy sounds, just the vocals and lyrics seem to push them out. A good collection of titles.

Anatol Sucher "Solitary Confinement Ca
ssette. (Warpt West Music.) A collection of tracks recorded from 1983 to 1986. Instrumentals representing work from various early periods used as backing tracks. Anatol's use and manipulation of a guitar makes this all the more interesting.

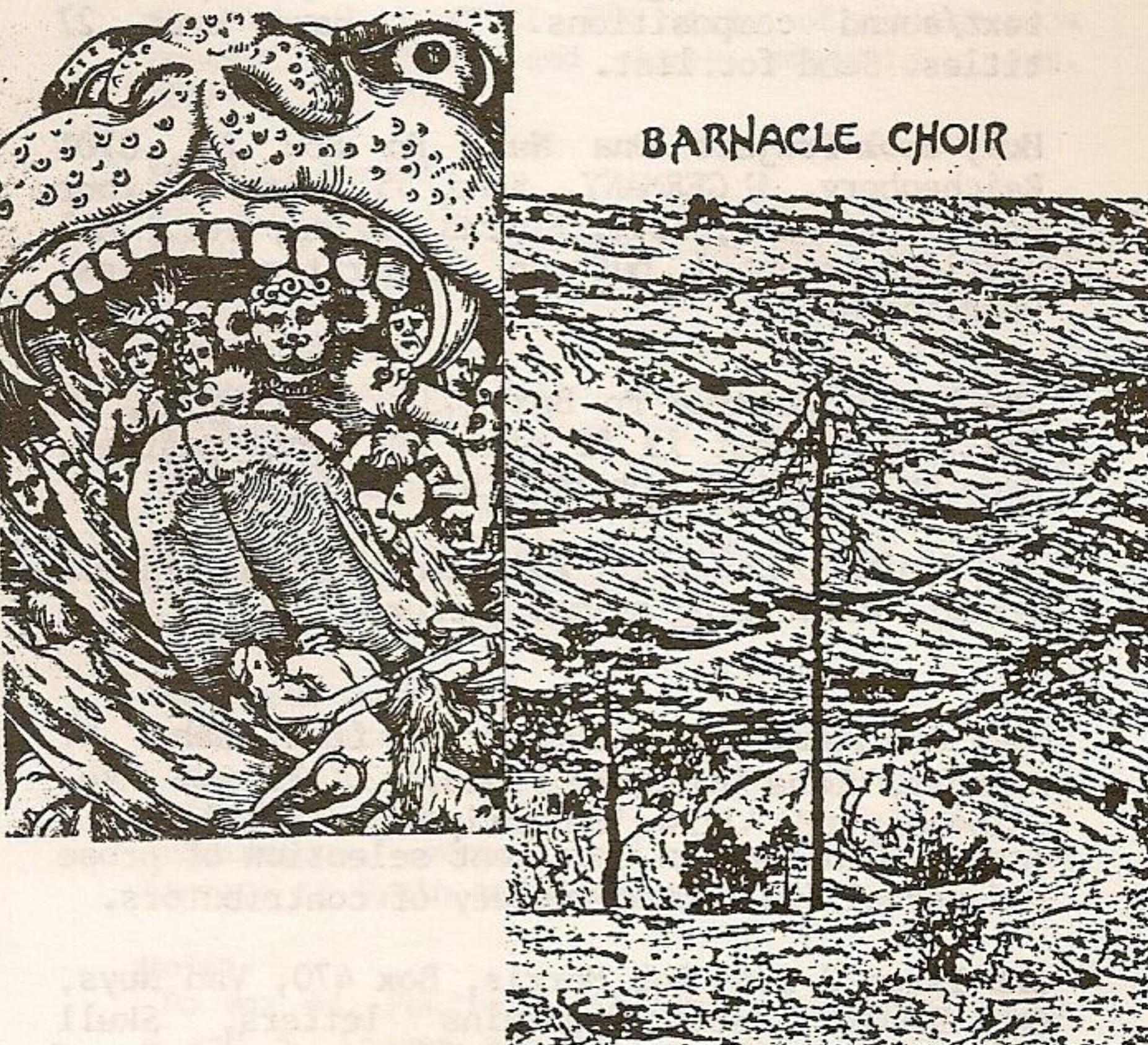
Konstruktivits "Spanish Movements" A C-90 cassette. (Harsh Reality, Po Box 241666, Memphis, TN 38124-1661.) Very rich tape full of electronic dreamscapes. It lets your mind to wander as it wonders. Clean sound quality. Send a SASE for Harsh Reality's catalog.

Victory, Commissar-in Charge Cassette. (Oreshek Music, Po Box 2587, Church St Station, NY 10007.) Short 3-track tape that comes off very fresh. Enjoy the "Salamander Bay" track, but some parts of this tape come off a bit too chessy. Maybe it will grow on me later. Available for \$3.50.

Randy Greif "Golden Joy Club" Cassette. (Swinging Axe Prod., Po Box 3741, Northridge, CA 91323.) Tense material on this tape made me dream of removing my jaws. So if you love having these kind of dreams - this tape is for you. Well to be fair, it was probably all that booze. Impressive work which includes two tracks composed for the film "Landscape with Stranger". That's about all I can say, explore this one yourself.

Screaming Dukduks "Fuck the Dog (Horny Sorrow) Cassette. (Swinging Axe Prod.) Rhythmic sounds abound and pound through around my room with this one. Good sound quality as well. Five tracks of intense and tribal listening.

Undercurrent "Kelpi" Cassette. 60 minutes of material recorded during August and September 1986 using no synths. A variety of sounds with tapes and voices are collaged into this package. Makes for an interesting journey. Put out by Bill Y. c/o N.D. Cost is \$5.00.



BARNACLE CHOIR

Material Peter Zincken, Rozengracht 1a, 1502 SH, Zaandam HOLLAND. A magazine seeking material about noise, write for more information. Also send Peter 100 copies of a work size A4. Copies to contributors.

Velocity 4350 McPherson Ave. St Louis, MO 63108. Seeking contributors and articles. Each issue features the work of one artist. Write for guidelines on how to submit material.

Kakos/Strength Through Joy Po Box 1856, Seattle, Wa 98111-1856. They put out Birth Death The Whitehouse Compendium. Cost is \$13 per copy. They are looking for wholesale outlets.

Media Distribution Co-op 1745 Louisiana St, Lawrence, KS 66044. They help to provide an alternative to the commercial channels of media distribution. Write for catalog for their services.

Martyr Music 716 S. Linden Ave., Pittsburgh, PA 15208. They have several tapes available, send stamp for catalog.

Participacion Issue 10 Clemente Padin, L. Forteza 2713-ap 3, Montevideo URUGUAY. Text in Spanish. They are looking for more contacts.

Bog/Art c/o Reidmeier, Weiskopfstr. 28, 8000 Munich 80, W GERMANY. They carry a wide variety of tapes so send some stamps/IRCs for catalog.

Underwhich Editions Po Box 262, Adelaide Street Station, Toronto, ONT CANADA M5C 2J4. They publish recordings of sound-poetry and text/sound compositions. They have over 27 titles. Send for list.

Holy Book Project Ona Nuk, Po Box 22, 8701 Reichenberg, W GERMANY. Send 55 pages of your holy book(Koran,Bible, Sutras, Iging, etc.) All entries accepted but no frustrating copies. Deadline 8/87.

The Rubber Fanzine Po Box 2432, Bellingham, WA 98227-2432. Cost is \$1 plus .39 cents postage. Made up of visual contributions and letters.

Ant Spasm Po Box 1216, Fairlawn, NJ 07413. Small booklet concerning animal torture.

Lost and Found Times Issue 19 from John M. Bennett, Luna Bisonte Prods., 137 Leland Ave, Columbus, OH 43214. Subscription \$10 for 5 issues. Contains an excellent selection of prose and verbal fun from a variety of contributors.

JND Issue 2 from Bob Morris, Box 470, Van Nuys, Ca 91408. Issue contains letters, Skull Fracture, Hafler Trio, thoughts on music, sound and more.

Blow It Off Issue 12, Po Box 2271, Bloomington, IN 47402. A collection of reviews, letters and information. Cost is .50 cents.

Mailife Issue 11, Po Box 1393, Tempe, AZ 85281. Cost is \$10 for 5 issues. Full of wonderful words and artworks. Made up from a hefty collection of contacts.

Mail Art Handbook By Vittore Baroni, Via Raffaelli 2, 55042 Forte Dei Marmi, ITALY. Wonderful booklet full of thoughts and history of Mail Art. Also information on E.O.N. and S.I.N.

Sicko Issue 1, 8802 Ilona #5, Houston, TX 77025. Contains interviews with Culturcide, Bixa Bargeld, Now Diary Creamers, and also contains reviews and information and a run down on the ten sickest films.

Scattered Leaves By Peter Wick, Box Dog Press, Po Box 9609, Seattle, WA 98109. Full of great humor and very enjoyable to read. A collection of 17 different pieces.

Transnational Perspectives Case Portale 161, 1211 Geneve 16, SWITZERLAND. \$10 for a one year subscription. Full of very thoughtful and thought provoking articles dealing with world politics, open society, and more. Also an article concerning cassette culture by Robin James.

Ourang-Outang By De Villo Sloan 600 Dekalb St A-1, Auburn, AL 36830. Put out by Bomb Shelter. "The flow of pure language found in the hypnagogic state". Beautifully done and interesting booklet.

Scrap Issue 2 from Plutonium Press, 3645 N Marshall Way #3, Scottsdale, AZ 85251. Magazine made up from various contributors with collections of collage and other work.

Festival of the Swamps from Qwa Digs, 1341 Williamson, Madison, WI 53703. Great get this, only .35 cents from the wonderful Mr And & Ms Was.

Idola Tribus Issue 4, via Calatafimi No. 22, 57126 Livorno, ITALY. Text in Italian and contains Yanomami, Sonic Youth, Rene' Char, Haasan-I-Sabbah, Onze, plus information and contacts.

Stride Issue 26. The Baden-Powell Shuffle. Wonderfull issue with a large collection of work from various poets and writers. Excellent interview with Russell Hoban. Also loads of reviews. Lots of excellent thoughts and work. Nice collection.

• INFORMATION •

Idola Tribus

Contact- Andre Grillo, via Calatafimi 22, 57100 Livorno ITALY. This issue written in Italian contains Third Mind, Attrition, Necrofilia, Recloose, Eretic Moderni, and much more. Excellent put together magazine.

Il Sorris Verticale

Contact- A. Aiello, V. Cervignano 15, 95129 Catania, ITALY. Cost is \$5.00 and well worth it. Text is mostly in Italian and some texts in English. Hundreds of contacts, information, Mail-art, and more. Very beautiful and recommended. Excellent guide to independent labels and publications.

The Feverish

Contact- W. Stasch, Im Haselbusch 56, 4130 Moers 2, W. GERMANY. Issue 4 is a printed issue which contains Pacific 231, H.N.A.S., Zahgurim, Coil interview and more. Text is in English.

Fenici

Contact- Apartat Correus 430, Reus SPAIN. Newspaper format. Have received two issue of this now. Text is in Spanish with a very lengthly article on Gensis P. Orridge. This magazine looks like the equivalent to 'Interview', but better. Lots of great reading.

High Performance

240 S. Broadway 5th Floor, Los Angeles, CA 90012. Cost is \$5.00 each issue. Features several articles on Latino Art as well as a feature on Yellow Springs Institute. Lots of great reading as well as loads of information and news.

Detour

Box 2609, Galveston, TX 77553. Published by Bill Daniel. Loads of collages, artwork, comics, and text. Not sure of price though. Bill Daniel is interested in meeting other independent film makers.

La Poire D'Angoisse

Contact- Didier Moulinier, 11 rue de la Sagesse, 24000 Périgueux, FRANCE. No. 87 contains a variety of submissions from mail-artists from mainly France, Belgium, and W. Germany. Tapes are available as well.

Second Manifesto - 'Open Letter'

Contact- Nenad Bogdonović, S. Markovicá 41, 25250 Odžaci, Yugoslavia. Each contributor submitted 100 pages and was then combined. About 40 contributors. Some really beautiful things in this package.

Freedom

12904 Grandview Ct, Burnsville, MN 55337. Various poems, thoughts and visuals in this one. It's free, but you might send in a couple of 41° stamps.

Conceptology: Fractionating Concepts

By G.X. Jupiter-Larsen, Po Box 48184, Vancouver V7X 1N8 CANADA. GREAT! get a copy of this.

Carnivorous Equations 2

By Michael Helsem. Available from Xerox Sutra Editions, 1341 Williamson, Madison, WI 53703. Beautiful booklet of cut-up text.

The Offense Newsletter

Po Box 12614, Columbus, OH 43212. Just send TKA \$5.00 and you'll be happy. He is now up to issue 70. Lots of information, letters, and reviews. Also more information on new releases, records, tours, and more.

S'Pool

Box 441275, Somerville, MA 02144. One page sheet of the Filmer's Almanac. Send 1 50 ft roll of super 8mm film for their collective film adventure. Sounds like a great project. Write for more information.

Harsh Reality Music

Po Box 241661, Memphis, TN 38124-1661. Send a stamp for their cassette catalog. Lots of great tapes listed.

WREK

Box 32743, Atlanta, GA 30332. Program director is Jon Kincaid. They play a little bit of everything so it seems. We've been getting their play list for about two years now as well (thanks). Write for more information.

CTI Bulletin No 5

BM CTI, London WC1 3XX. Lots of information concerning Chris and Cosey projects, news, history and more.

MS. Anti-Social

Tom Roberts, 333 S East Av #209, Oak Park, IL 60302. Cost is \$1.75. Excellent small booklet of comics. Loads of fun.

Korm Plastics

Contact- Frans de Waard, Opaalstraat 19, 6534 XK Nijmegen, HOLLAND. Received two booklets with one being limited to 50 copies which gives samples of KART letter type. The other was vol 1 and vol 2 of the mail-art magazine they put out. Each contributor sending in 60 copies of a work. Write for more information.

The Brain Factory

Contact- Vittore Baroni, Via Raffaelli 2, 55042 Forte Dei Marmi, ITALY. An international collection of cut-ups. A collection of submissions, verbal and visual cut-ups as hommage to Gysin and Burroughs.

Foist

Po Box 44, Penfield, NY 14526. Received issues 4 and 5. Issues are full of visuals and texts supplied by various artists. Loads of contacts as well.

Factsheet Five

Mike Gunderloy, 6 Arizona Ave, Rensselaer, NY 12144. Cost \$2.00 each issue. All I can say is that if you don't get this magazine - then do. The yellow pages of independent magazines. Excellent source and vital. More contacts than you can handle.

The Other Sound

Inner-X Box 1060, Allston, MA 02134. \$2.50 for issue 7 which contains: 7 From Life, Sleep Chamber interview, Coup De Grace, Hunting Lodge, Jonathan Briley, and more. Good issue.

Last Words of Dutch Schultz

Produktion, 88 Ruthven St, Sydney, NSW 2022 AUSTRALIA. Excellent booklet. Transcript from 'Bloodletters and Badmen' Vol 2 by Jay Robert Nash. Produktion also continuing radio shows "with a forthcoming Bertolt Brecht documentary-style programme".

Schism

Number 14 by Janet Janet, 135 Cole St, San Francisco, CA 94117. Order a bunch of these and leave them around the place where you work. Small booklet.

The Times

Manic D Press, 1853 Stockton, San Francisco, CA 94133. Another small booklet. This one by Dale Goodson. Great. Send a .22¢ stamp and .50¢

PhotoStatic

Lloyd Dunn, 330 S. Linn St #7, Iowa City, IA 52240. A magazine made up by submissions from contributing artists. Issue 21 was called 'The Dan Rather Issue'. An excellent series of magazines. Send Lloyd your contributions.

Exosphere

By A C Evans and available from STRIDE. A collection of illustration and texts. A very nice booklet with lots of great work. Cost is £ 1.00.

STRIDE

Issue 23 contains over 20 artists/poets. Lots of great reading and visuals. Cost is only £1.50 and well worth it. Excellent collection.

Zig Zag

A mythological collage by Martin Hibbert. Very beautiful booklet of prose and drawings and available from STRIDE.

Feminist Baseball

Issue #3, Po Box 9609, Seattle, WA 98109. Cost is \$1.00 . Contains various prose, artwork, collage, letters to Smitty, and film reviews.

Hot Flash

Issue 7. 5459 Miller Ave, Dallas, TX 75706. Cost is \$1.25 and is put out by Bob Trammell. Various poetry, letters, and visuals. Contains work by Göran Sonnevi, Gerald Burns, Robert Ely, and John Clarke.

The Duplex Planet Number 81. Po Box 1230, Saratoga Springs, NY 12866. This issue deals with money. Subscriptions are available for \$6 for 6 issues.

Spiegelman's Mailart Rag Number 4. 1556 Elevado St. Los Angeles, CA 90026. Listing of over 130 Mailart publications, Mailart events in 1985, new and notes, archives, Vittore Baroni, and loads of other Mailart information. Excellent and very informative.

X,Y,Z A Poetry Newsletter. Subscription is \$6.00 for this bimonthly magazine. Po Box A-3597, Chicago, IL 60690. Contains listings and reviews of magazines. Send them yours.

High Performance Issue 36. 240 S. Broadway, 5th Floor, Los Angeles, CA 90012. The bulk of this issue is dedicated to the impact of AIDS on the Arts. Also contains loads of reviews and reading.

Live From the Stagger Cafe Po Box 3680, Mpls, MN 55403. Issue 4 contains fiction and illustrations from a wide range of folks. Lots of great reading.

Feminist Baseball Issue 4. Cost is \$1 from Po Box 9609, Seattle, WA 98109. Contains writing and visuals by contributors as well as reviews of mags and films.

Daze of Summer Writings by Verna Doherty. Available from Box Dog Press, Po Box 9609, Seattle, WA 98109. Interesting collection of writing from 1986.

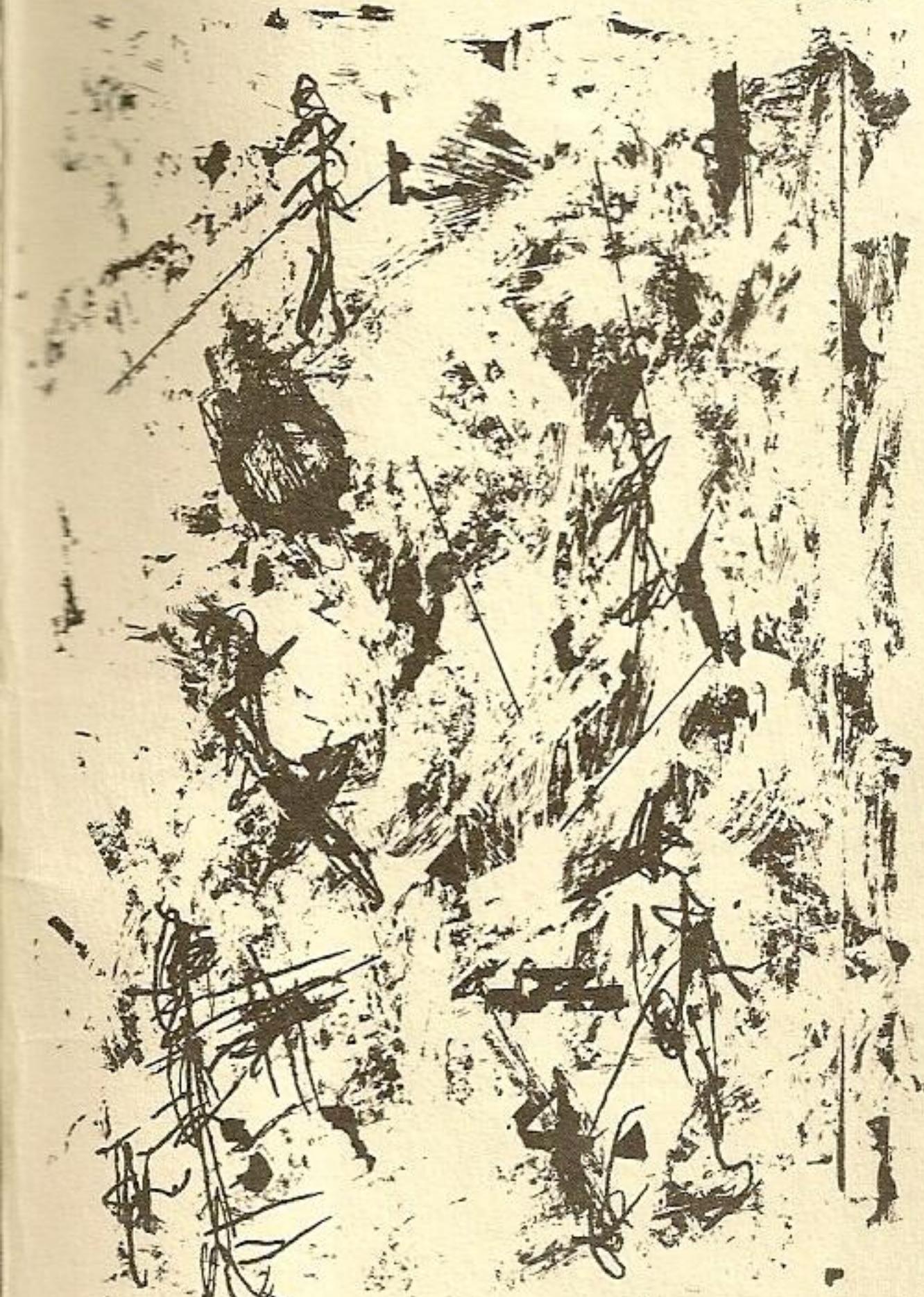
Intimate Interiors by Martin A Hibbert available from STRIDE. A collection of drawing doodles.

Pure by Chris Mitchell and photos by Dave Carson. Writing with xerox layout. Some nice short snips but not a whole lot to grab onto.

Kunstler Gestalten Raume Artcore Editions, Weisestrasse 58, D-1000 Berlin 44. Beautifully done book exhibiting the work of Graf Haufen, Roland Szefferski, and Ona Nuk(sorry I always thought he was a girl!). Text in German.

Alloy Paperbird, 239 East Glenn, Auburn, AL 36830. A new press dedicated to experimental word works and graphics. This issue is like a mosaic of letters and other patterns. They plan to publish Access that will feature an artist's work each month. They are looking for "investigations into the language or pictorial reservoirs of our time". So send them your work.

Richard Bruno 7 rue du Bourg, L' Abbe, 75003 Paris, FRANCE. Received a color covered booklet that contains a series of drawings. Very dense and bizarre.



Thanks again to all those that continue to write and who have contributed to this issue. Back issues are available as follows:

A/a - N D Cassette Just out. A/a and N D each put together a side. Includes tracks by; Paul Thomas, Doro Benditz, Minoy, Gui Gui, Weird Scenes, Undercurrent, Banned Productions, Schlafengarten, The Order of Flesh and Blood, Joseph K. Noyce, Dave Prescott, Psychological Warfare Branch, Body Without Organs, Croiners, Nomusic, Architects Office, and Alien Planescapes. Cost is \$5.00 postpaid. Ad \$1.00 if outside USA/Canada/Mexico.

N D 7 A cassette tape which includes; Die Form, Paul Thomas, K.U.Sch., Minoy, Vittore Baroni, Big City Orchestra, X Ray Pop, The Haters, IBF, Ruggero Magi, If Bwana, Paul Hurst, Andre Stitt, Qwa Digs Never Parish, Lon Spiegelman, Odal, Booed Usic, and more. Cost \$5.00 post paid. Ad \$1.00 if outside USA/Canada/Mexico.

N D 6 Includes an interview with Nicolas Collins and also A/a. A review of Mail-Art shows, other reviews and information.

N D 5 Includes an interview and booklet with Andre Stitt and also an interview with Kurt Kren by Paul McCarthy. Articles and information Die Ind, Produktion, Pat Larter, and other bits as well.

N D 4 Includes interview with Günter Brus (now reprinted in Arte Austriaca 1960-1984). Articles and information on Die Form, Media Space, Architects Office, and other material.

N D 3 Includes interview with Paul McCarthy. Articles on Stan Brakhage in Austin, Nocturnal Emissions and other items as well.

Subscriptions are available for \$5.00 for 3 issues. Ad \$1.00 if outside USA/Canada/Mexico. Issues are \$2.00 per copy. Again ad \$1.00 if outside USA/Canada/Mexico.

N D PO BOX 4144 AUSTIN TEXAS 78765

